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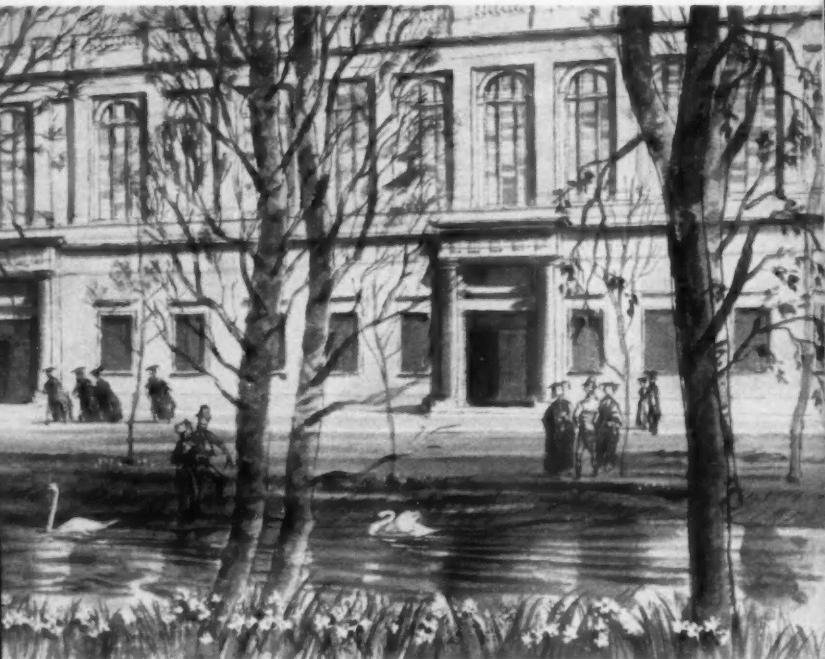
# Design



*PROFILE OF A CREATIVE MIND*

## *Stained Glass Maker*

*William Peckitt (1731-1795) is credited with the revival of stained glass-making, but where he acquired his knowledge of this craft remains a mystery, for he was apprenticed to a woodcarver in York.*



Peckitt lived at a time when the craft of stained glass-making was virtually forgotten, for the great glass-making centre in Lorraine had long since disappeared, and with it, the source of coloured glass whose brilliance had inspired all Europe. Artists, therefore, had begun to experiment with vitrifiable enamels, applied by surface painting, but the results were poor and thin by comparison. Faced with the limitations of contemporary painted glass, Peckitt was the first to realise that the full possibilities of stained glass could only be attained by rediscovering the methods and materials of medieval craftsmen. His stained glass windows, gorgeous in their colours yet of a wonderful transparency, were to revitalise the craft of stained glass-making.

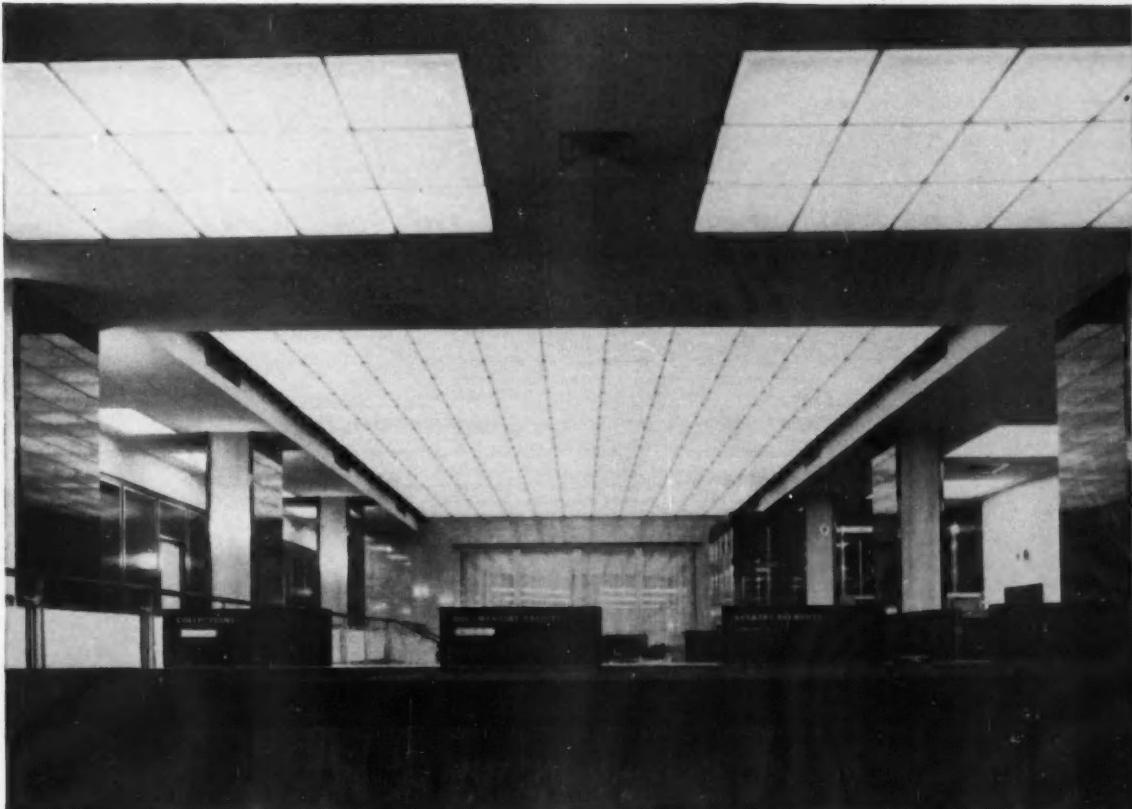
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DESIGN 129

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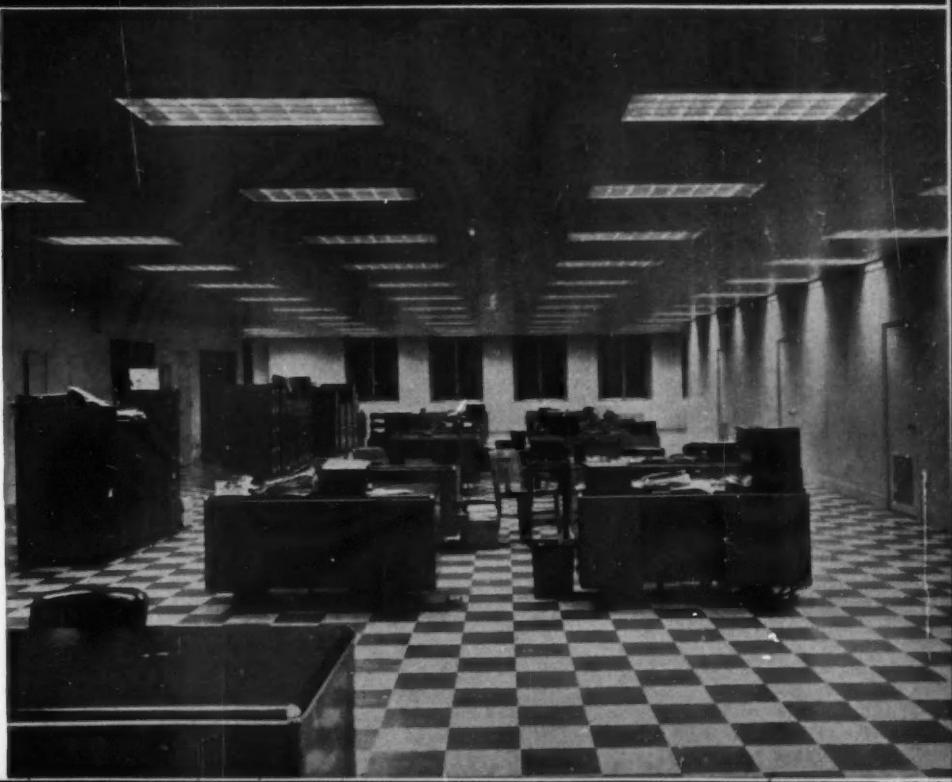
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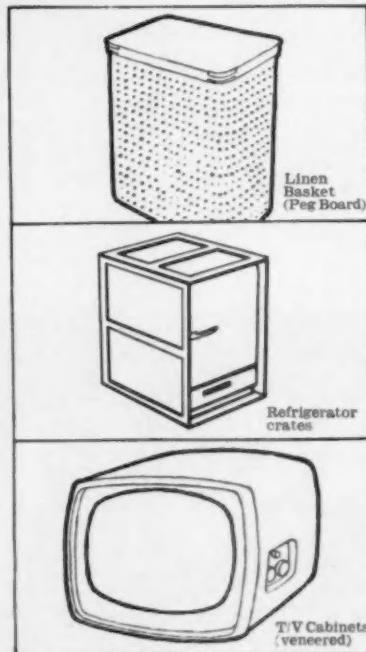
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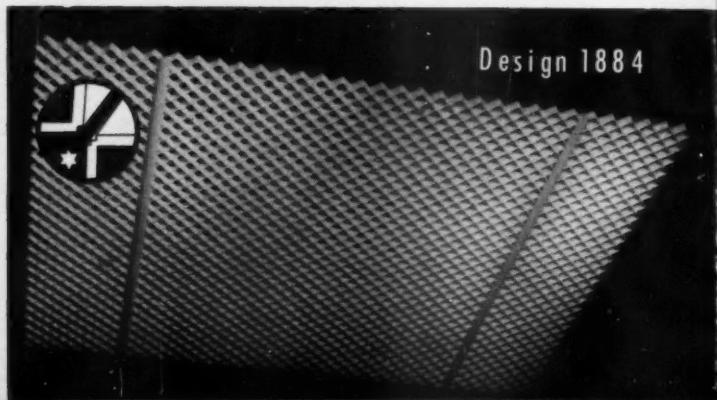
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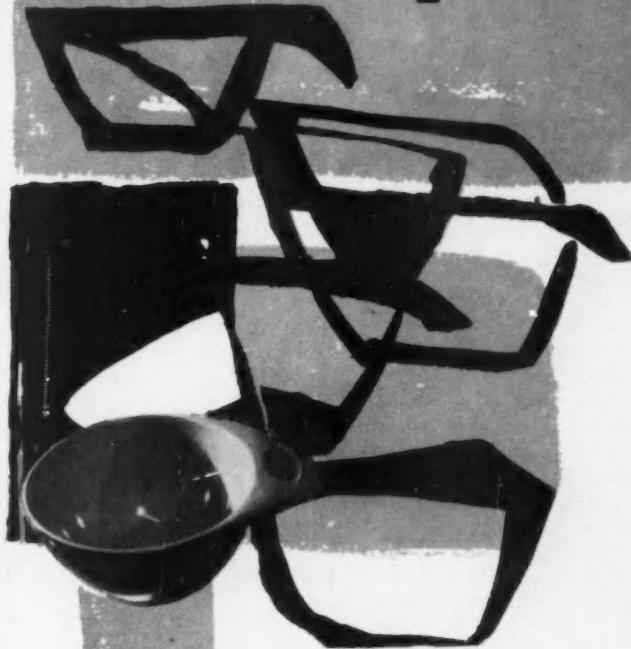
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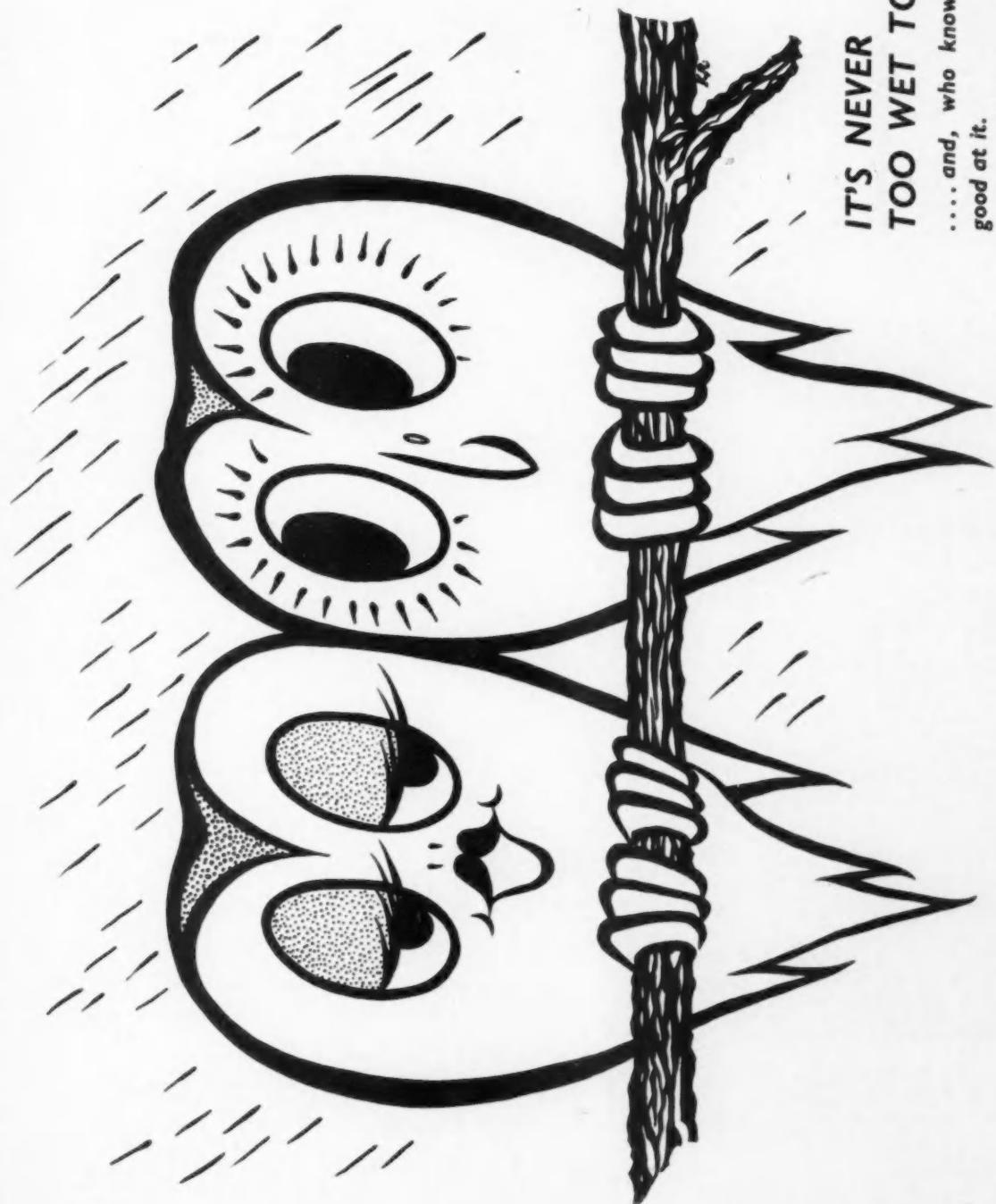
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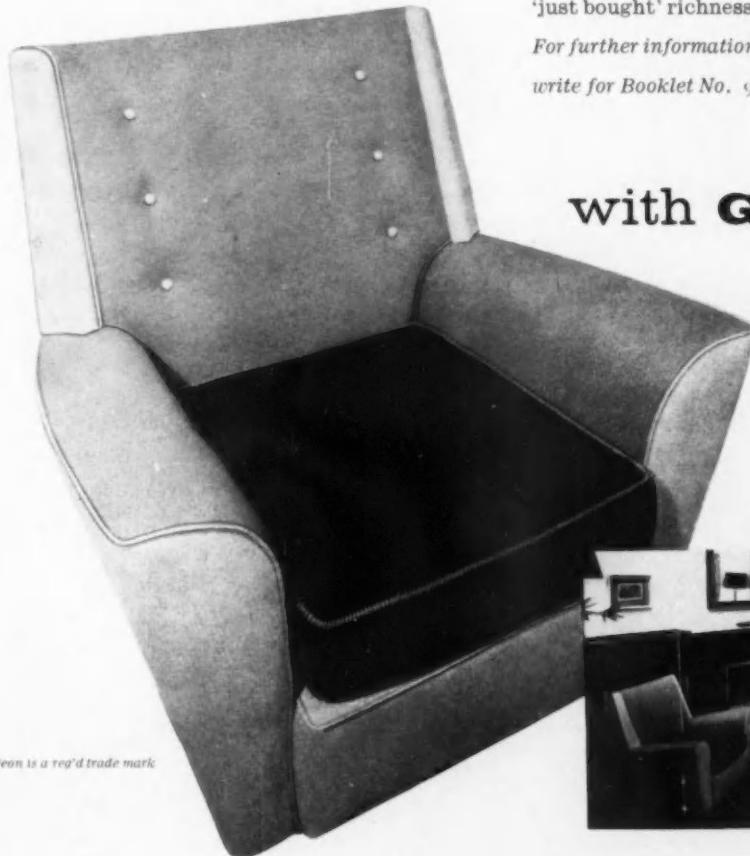
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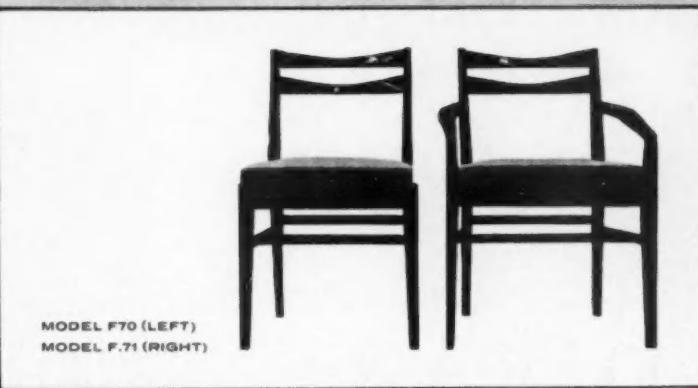
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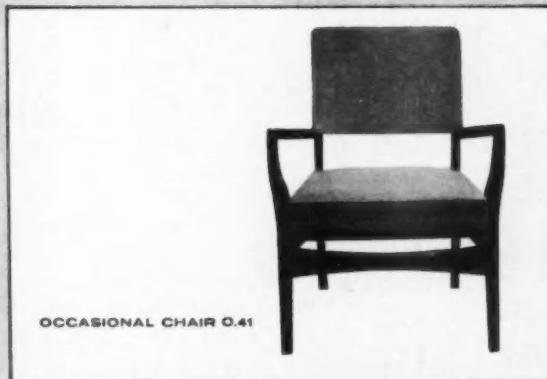
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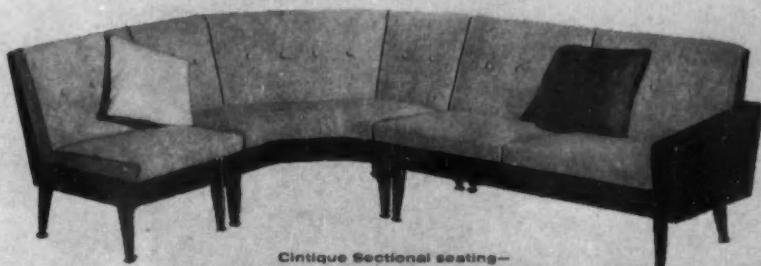
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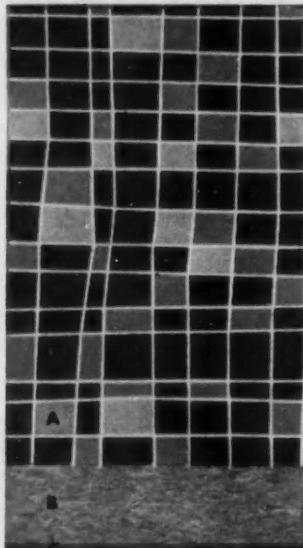
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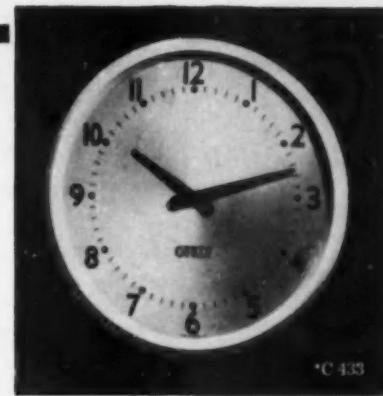
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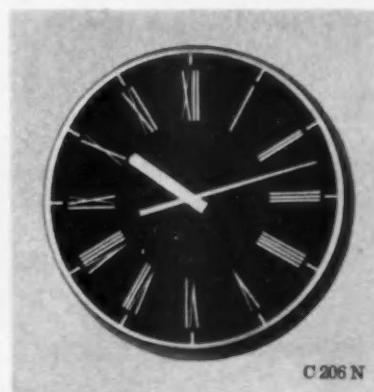
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Number 129  
September 1959

# Design

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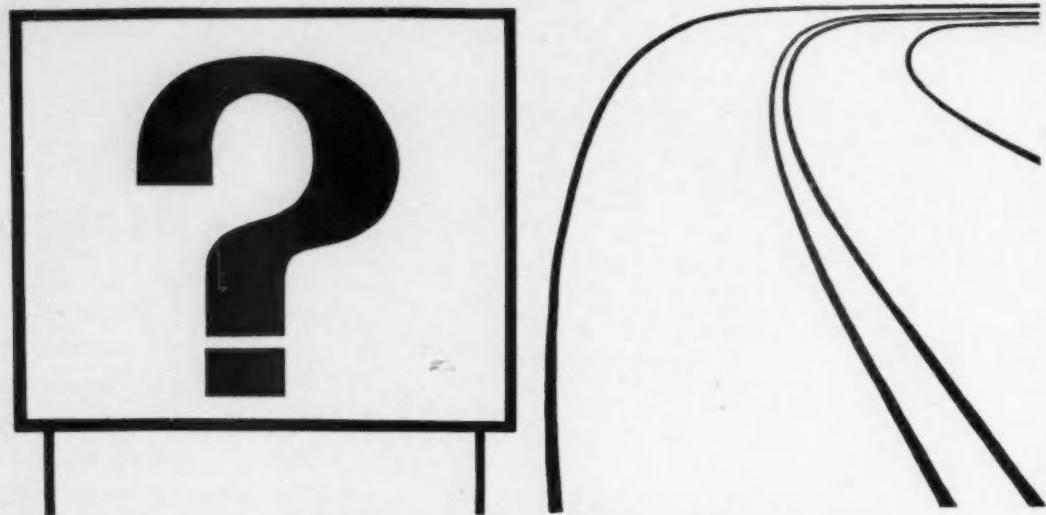
Of all experts who have a hand in the manufacture of a product, the designer makes the contribution which will be most apparent to the customer. Time and money spent on the selection of the right designer for the industrial team is therefore a sound investment, the cost of which is minute compared with the ultimate gain. It is, however, remarkable that some firms will approach this aspect of design policy with such casual indifference and parsimony, whereas they will give high priority to matters of production or marketing.

The CoID regards the selection of designers as one of the critical decisions which manufacturers have to make, and for this reason it has always offered industry the advisory service of its Record of Designers, which for the past 14 years has been free. This service offers a careful analysis of the qualifications needed for each particular job or staff position, followed by a short list of recommended designers who are suitable; the final choice rests with the manufacturer. The success of this service is proved by the steep increase in demand; since 1953 the number of requests has more than doubled. This has naturally strained the resources of the CoID and in order to maintain the service which is in touch with many hundreds of designers and cope with the continued expansion, there will be, from January 1 1960, a nominal charge of three guineas for recommendations to trading concerns. This compares favourably with fees for similar consultant services.

In order to work effectively the Record of Designers must have from the manufacturer a detailed statement of his requirements, and frequently these should be discussed at length across the table. Precise definition of the problem is an essential preliminary to the subsequent appointment, and later it will provide a basis for the accurate and comprehensive briefing which a designer must have if he is to employ his talents to the best advantage. When he starts his job the organisation within the firm will have to be capable of putting his work into effect, and he will need proper support from the management so that he is regarded not as a rival but as an asset and a stimulus. Only too often firms deny themselves the full benefits of a designer's work by neglecting to give him adequate backing.

In the early days the function of the professional designer was ill-defined and his qualifications were obscure. But now young designers are completing courses which are very relevant to their careers, and experienced designers have established a professional code of practice relating to performance and behaviour which is upheld by the Society of Industrial Artists. The pool of skilled designers is not, however, overflowing and the selection of the right consultant or staff designer is by no means a simple matter. Until it is, the CoID will continue to maintain this service which provides an essential link between the design problems of almost every branch of British industry and their practical solution.

J.N.W.



## Which signs for motorways?

In 1957 the Minister of Transport set up an Advisory Committee on Traffic Signs for Motorways under the chairmanship of Sir Colin Anderson, to advise the Minister "what traffic signs should be placed on the new motor roads". It was recognised that existing signs would not be suitable for the new dual carriage roads designed for speeds of 70 mph and without level intersections, and that a completely new type of sign was necessary. Twenty-seven interested organisations were consulted, existing practice for similar roads in the USA, Belgium, Holland and North West Germany was studied, the results of research carried out both at home and abroad were examined, practical experiments and demonstrations were arranged in conjunction with the British Road Research Laboratory, and a designer, Jock Kinneir, was appointed to work out in detail the committee's broad recommendations. This last point indicates that the committee recognised that good-looking signs were an urgent requirement.

Some of the signs that resulted from this extensive preparatory work are illustrated on these pages. In general, though they have much in common with both American and European types, they are closer to European than to American practice. They differ from previous Ministry of Transport signs in their use of lower case letters, instead of capitals; in the free arrangement of place names, route numbers, etc, within the entire area of the sign, instead of enclosing the place names in separate boxes; in the use of white letters on a blue background, instead of black letters on a white ground; in the size of the letters which have a 12-inch x-height, instead of 2-4-inch capitals; and in the size of the signs themselves, the largest of which is about 22 ft high, instead of about 8 ft high, which is the largest of the standard signs currently in use. The 12-

inch x-height (ie the height of a lower case letter such as 'a' or 'e' without an ascender or descender) was determined by the need to read the sign from 600 ft. Experiments have shown that about four seconds are required to read a road sign during which time a car travelling at 70 mph will have covered 400 ft. At 200 ft from the sign it is considered that the driver's angle of vision away from the road becomes too great for safety and he should therefore have finished reading the sign at this distance.

### The critics' view

Briefly, the criticisms of the Preston signs have concerned size in relation to legibility. At the discussion, organised by DESIGN, Sylvia Crowe, a landscape architect, stated: "I agree that the whole motorway is large, but you have still got the scale of the landscape each side of the motorway and you are going to see these vast signs cutting holes in the landscape." It is reasonable to consider that the appearance of the landscape is an important factor that should not be ignored. David Kindersley, a designer and letterer who is one of the chief critics of the Preston signs said: "I think a reduction of a third on the sign area could be made without any loss of message." This is a challenging statement. How could it be achieved?

Mr Kindersley and his supporters have particularly criticised the use of lower case lettering, which they believe occupies more space on the sign for a given degree of legibility. He points out that lower case letters with a 12-inch x-height (as on the Preston signs) have ascenders and descenders extending 5 inches above and 5 inches below the letters, giving a total letter height of 22 inches. This, in addition to the inter-linear space of 9 inches means that four words placed above each other

*New experimental direction signs have been erected on the Preston motorway - the first of several motorways to be opened in this country. The signs represent a radical departure from previous highway signs put up by the Ministry of Transport. Soon the Minister must decide whether to adopt them as standard signs for all motorways in Britain, particularly as the London to Birmingham motorway is due to be opened in October. But in the meantime certain aspects of the signs have been severely criticised by designers and others with a strong feeling for the virtues of traditional letter forms.*

*While admitting that the new signs represent the most up-to-date system of direction sign posting to be developed in this country, and to many people are clear and attractive, DESIGN considered that the arguments of the critics appeared to carry considerable weight and deserved further investigation. A discussion meeting was therefore arranged under the chairmanship of Whitney Straight. The following article, which is based on the proceedings of the discussion meeting, puts forward a plea for more extensive experiments so that the whole question can be answered on a factual basis instead of being subject to conflicting aesthetic preferences.*



*Three examples of the new signs, designed by Jock Kinneir, that are being tried out experimentally on the Preston motorway. Some modifications are proposed by the designer, but the use of lower case letters (they are white on a blue ground) has been the subject of criticism and is discussed in the accompanying article.*



Sylvia Crowe, landscape architect:  
".... the whole motorway is large but  
you have still got to consider the scale  
of the landscape each side..."



David Kindersley, designer and letterer:  
".... you must use a letter form which  
has the greatest absolute certainty of  
legibility..."



Jock Kinneir, left, designer of the  
Preston signs: "... lower case  
will become recognised as a motorway  
sign..." On the right is Noel  
Carrington, typographer and designer.



Dr E. C. Poulton, Applied Psychology  
Research Unit, Cambridge: "... the  
scientist has to get an agreed criterion  
by which to judge the signs..."

occupy a vertical height of 115 inches. Four words made up of 13-inch capital letters (which he believes would give equal legibility) would occupy only 79 inches, with similar inter-linear spacing (though others believe that inter-linear spacing must be greater with capitals). In addition he maintains that capitals are more acceptable for place names, titles, etc. By paying attention to the inside shape of letters, by shaping the letter strokes and by the use of serifs Mr Kindersley claims that an alphabet could be designed that would considerably increase legibility, compared with existing Ministry of Transport capital letters. He was supported in these views at the discussion by Brooke Crutchley, printer to the University of Cambridge.

#### Preston signs defended

The reply to these criticisms and the defence for the approach adopted by the Ministry's advisory committee can best be given in the words of Noel Carrington, a member of the committee and a typographer and designer:

"Letter and word recognition is of course largely affected by what we are accustomed to, and we are most accustomed to read words in the lower case, in newspapers, books, typing, etc, where more than a few words of caps are known to make for difficult reading. The lower case letter is also closely related to the letter used in handwriting. All this means that we subconsciously form a certain pattern for a name we are expecting and it will be in the form which we ordinarily use. The inherent advantage of the lower case letter over the capital in word formation is that each letter is more highly differentiated than in the capital alphabet. Partly, this is due to the ascenders and descenders, partly because many of the capitals are angular rather than curved. The first thing one sees of a name in capitals at a distance is a rectangle of type matter, so that two names of the same length have no difference in form. In the lower case alphabet the word form made by ascenders or descenders will be picked out at an earlier stage. In a recent German experiment<sup>1</sup> with 500 subjects under full scale conditions it was found that drivers could recognise familiar word patterns before the actual name could be spelt."

Naturally these views were fully endorsed by the designer of the Preston signs, Mr Kinneir, who also attended the discussion. As far as the use of serifs was concerned Mr Carrington conceded that "a serif, which

is generally held to assist the reading of words in book and newspaper print, might also prove desirable for this purpose" (ie road signs).

The paradox implicit in these conflicting views is that both sides claim support from specific scientific research carried out in the USA<sup>2</sup>. It soon became clear from the discussion, however, that no existing scientific research is conclusive on the upper case versus lower case controversy. Mr Carrington: "The Californian Highways Research Board, in a recent paper, gave something like 10 per cent preference for lower case legibility. We have not carried out those experiments here, although I am convinced of the superiority of lower case for quick apprehension of any message..." Mr Kindersley: "... the graph (illustrated in the Californian paper) showed that a 12 inch x-height lower case letter was 10 per cent more legible in word form than a 12-inch capital letter. This is a very small margin and can readily be reduced out of existence by increasing the capital height to about 13 inches... I can't pick holes in the American research itself. It seems to me that they were dead right".

These are not the results, of different experiments giving different results but the same experiment interpreted in different ways.

#### Can the facts be established?

Because these differences of interpretation were considered by DESIGN to be a stumbling block to any satisfactory solution of the problem, the discussion went on to discover if it were possible to establish a firm preference for one type of lettering as a result of scientific experiment. Dr E. C. Poulton, Applied Psychology Research Unit, Medical Research Council, who attended as an independent expert on questions of this nature, was in no doubt that the facts could be established – providing the criteria could be agreed in the first place. Time to comprehend the sign at a given distance, he thought, would be a more satisfactory criterion than that used in the American experiments which was the distance at which letters can be seen for a given area of sign. He considered that the basic problems had already been solved:

"I think the Road Research Laboratory has answered all of what you could call the primary problems in this case, such as the necessary size of the letters, whether the letters should be light or dark – the amount of illumination and so on. The kind of questions we are

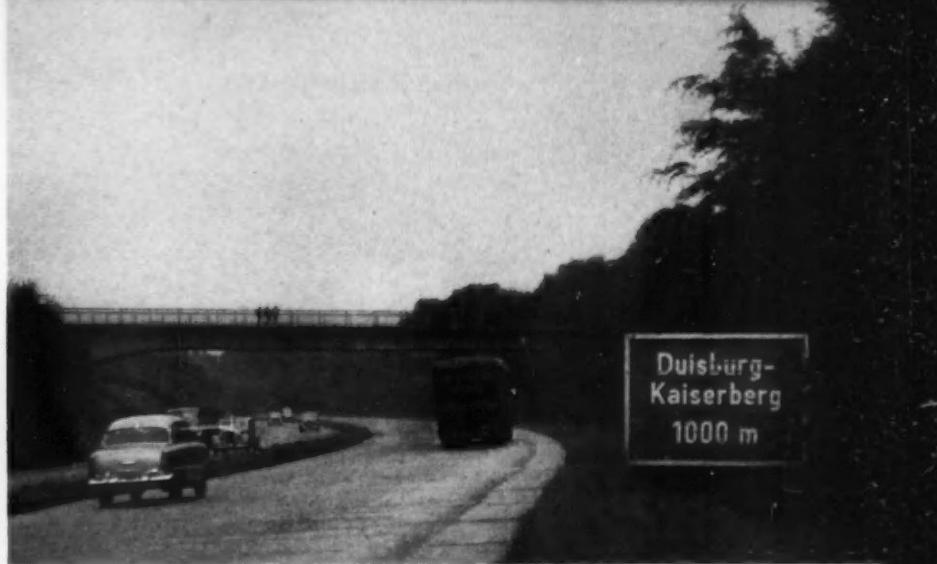
<sup>1</sup> Rules for Determining the Size and Form of Worded Road Signs, Fritz Haller, Federal Ministry of Communications, Bonn. Published in *Strasse und Autobahn*, Year 1, December 1957, No 12.

<sup>2</sup> A Comparison of Lower Case and Capital Letters for Highway Signs, T. W. Forbes, Karl Moscovitz and Glen Morgan. Proceedings of the Highway Research Board, California, 1950, Vol 30, pages 355–373.

## The case for upper or lower



These two signs, ABOVE, for interstate highways in the USA and, ABOVE RIGHT, for the German autobahn show how the new Preston motorway signs have followed practice already established for similar roads abroad.



Research for these foreign signs mostly concerned letter size, positioning etc, though some work on the legibility of lower case versus capital letters was carried out before the American standard was adopted.

These examples were used in a laboratory test conducted by the Road Research Laboratory to test the comparative legibility of lower case and capital letters. A sample of 20 people was used. The third example from the top (the most easily read) was shown to have a 3–4 per cent advantage over the example at the bottom (the least easily read). But the Road Research Laboratory admits that such results cannot be accepted as conclusive without confirmation in full scale field tests.



A suggested layout, ABOVE, and a letter form, BELOW, for an alternative motorway sign by David Kindersley. Mr Kindersley states that the letter form and layout are by no means final. In fact the layout incorporates the standard Ministry of Transport letter and is intended merely to show the type of spacing which he believes would allow smaller signs than those at Preston.

ABCDEFGHIJKLMNOPQRSTUVWXYZ





G. Grime, Road Research Laboratory:  
"... it is certainly possible to devise  
tests..."



G. S. Campbell, Franco Traffic Signs Ltd.: "... we are delighted to have traffic signs at last which use the whole sign to convey the message..."



Brooke Crutchley, Cambridge University printer: "... I don't believe that recognition of word patterns has any meaning at this level..."



C. H. Wykes, Ministry of Transport:  
"... the penalty for missing a sign on the motorway is going to be eight or nine miles..."



Whitney Straight deputy chairman of Rolls Royce Ltd and chairman of the discussion. "... more research on these matters would appear desirable..."

here to discuss today I would say are secondary".

He described how he considered the experiments should be conducted:

"Experimental tests would normally be divided into two phases:

"1 Laboratory studies to determine the relative merits of the different kinds of lettering. Quite small letters can be used at this stage. The important point is that the tests should be *comprehensive*. They should include the best designs of lettering for road signs which can be devised for viewing under all possible conditions.

"2 A field study to compare the best all-round two or three designs of letters, in order to check the validity of the laboratory studies. The important point here is that the tests should be *realistic*. Full scale letters should be used on actual or proposed road signs. The signs should be viewed from distances and angles comparable to those on a motorway. The tests should be conducted at different times of day, to check for changes in daylight and in the direction of the sun. Tests should also be carried out at night under realistic conditions of illumination, for example by car headlamps, dipped or undipped."

G. Grime, the representative of the Road Research Laboratory, agreed that insufficient work had been carried out on the best type of lettering for road signs: "I should say that we at the laboratory haven't done any comprehensive research on letter design. We have, of course, made a number of comparisons of upper and lower case lettering, but we found the differences quite small, and that these can be reversed by taking slightly different sets of conditions". Later Mr Grime described the laboratory experiments in which about 20 people took part: "The answer was that the third from the top (see illustration on page 31) was shown to be about 3-4 per cent better than the worst which is the one below it". He emphasised that if comprehensive results were to be obtained, many different conditions would have to be taken into account and experiments would have to be lengthy and costly.

However, it was made clear at the discussion that if the signs could be reduced by as much as one third in size without loss of legibility by the use of capital letters, then the saving in cost in the manufacture of the signs would be considerable. This was admitted by G. S. Campbell, managing director of Franco Traffic Signs Ltd, which made the signs for the Preston motorway. In the long run such savings might well cover research costs.

The possibility of saving money would also have to be considered by the Minister of Transport when the

final decision on motorway signs was taken. C. H. Wykes, who represented the Ministry stated: "Certainly when the Minister gets his recommendation from the advisory committee, he is bound to consider the cost, and also to look forward to what would happen down the line if the type of sign adopted on motorways were considered for adoption on other roads".

#### More experiment needed

Most of those attending the discussion were agreed that no published research had dealt adequately with the particular issue being debated and that further experiments are desirable:

Mr Carrington: "The tests we did carry out at Hendon by day and night, convinced me that *field* tests are absolutely essential before you form a final opinion ... by all means let us have the tests ..." Mr Kindersley: "I am hoping ... to get other people to test the things properly." Mr Kinneir: "I think that a lot more experiment could and should be done." Mr Grime: "You see, if it's going to be done at all it's got to be done properly - it is a very interesting problem and I would very much like to answer it." Mr Crutchley: "I am with everyone else in saying that more tests are wanted." Dr Poulton: "I think the whole question of lower case and upper case is something which could very easily be studied in the laboratory." Though these statements suggest that there might be some difference of opinion on the way in which such experiments could be conducted, there is little doubt that agreement could easily be reached on the criteria to be adopted.

To the layman the detailed arguments concerning the design of letter forms that were put forward in the discussion may appear trivial. Aesthetic considerations were confined to the question of the overall effect of large signs in the landscape. But all other matters revolved around the more practical considerations of convenience, safety and cost. If a comparatively small gain in these practical matters could be achieved, and the interests of good landscape be served at the same time, then further examination of the problem seems to be well worth while.

The case should not rest here without expressing at least a subjective comment on the Preston signs. The chairman of the discussion meeting, Whitney Straight, deputy chairman of Rolls Royce Ltd, and a council member of the CoID, expressed the feeling of the majority, when he stated emphatically during his summing up: "... the new signs are so pleasant to look at compared with what there has been in the past that we must be grateful for that".

## Co-ordinating a range

BILL GLOAG and MICHAEL KEYTE

*In the first of these two features on Colour (DESIGN March pages 34-40), the authors described how the architect or interior designer using colour in buildings must choose from a wide variety of mass produced materials and articles, each in its own limited range of colours determined by the manufacturer. They then outlined the new approach to colour range design that has led to the publication of the British Standard 2660.*

*This second feature demonstrates how these ideas can be applied systematically and realistically to the design of an individual colour range, and describes how this approach is now being applied to various product ranges with advantages to both maker and user.*

# COLOUR

Three main influences tend to determine the broad form of a limited range of colours. First, the needs of the user (the interior designer, architect, etc); a suitable choice must be offered to him, so that he may be able to meet functional requirements, and at the same time co-ordinate a wide variety of colours of different products to form a complete and unified environment. Second is the question of sales appeal. Third are the problems of technical and economic limits of pigmentation. Account must be taken where necessary of any colours or groups of colours which may be impracticable or too expensive in manufacture to be adopted.

This feature concentrates on the first of these influences, not only because user requirements can have the most decisive influence on the form of a colour range, but also because these requirements too often appear to be either misunderstood or ignored by manufacturers.

### Some inadequate methods

Ranges are sometimes based on previous records of bulk sales, and at first sight this may seem a reasonable and safe method for the revision of a colour range. From the user's point of view, however, this approach is based on a false picture of colour design in interiors. For instance, in the interior decoration of an office building, an architect may specify half a pint of strong yellow and 10 gallons of light grey paint. On examining his specification, it might be found that he has used the strong yellow in a strategic position on one wall of the entrance hall, and the light grey on the remaining walls, including the corridor. Judged in terms of amounts of paint, the yellow is insignificant, but in terms of its contribution to the interior design, it is as important as

the grey. The same point will apply to the use of strong colours generally, indicating that although the softer colours will nearly always be demanded in greater quantity, designers must also be able to choose from a satisfactory group of stronger colours.

Another method sometimes adopted by manufacturers is to rely on very simple pigment mixes. This again may appear at first sight to be reasonable and logical. However, the result is usually a miscellaneous group of colours, since there is no strict link between pigment mixes and the final appearance. Such a method takes no account of the functional purpose of colour, nor the nature of the designer's problems.

### Meeting the designer's needs

The chief problem is to assess the characteristics that the designer requires in a colour range. This can be done systematically by thinking of the properties of hue, lightness and strength (Munsell's Hue, Value and Chroma) exhibited by the colours.

Four main characteristics can be isolated:

1 Within its limited scope a range should be suitably representative in greys, soft colours, medium strength and strong colours. Some ranges, such as those for flooring materials, require colours in all four strength categories, others may need only grey and soft colours, like that used for glazed earthenware washbasins and baths.

2 There should be a suitable balance between warm colours (eg yellows or reds) and cool colours (eg blues, greens and neutral greys). Warm colours should generally predominate in ranges as there is usually a greater demand for them.

3 The colours should take functional requirements

# C

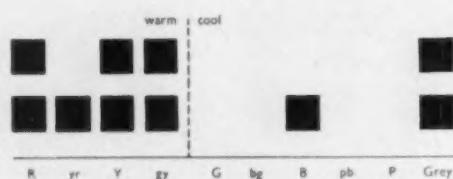
into account. Floor finishes, for example, should have dirt-masking characteristics and there should be a proportion of light colours to reflect the illumination from windows or light fittings in interiors. Ranges for wall and ceiling finishes, including wallpapers, textiles and acoustic tiles, should also contain light colours.

4 The range should be designed so that it can be keyed-in with other ranges. In particular, it should have a relationship with the British Standard 2660 colours.\* Again, the range should be presented in a form which will be of practical use to the designer, as opposed to a miscellaneous jumble of colours. The way in which the

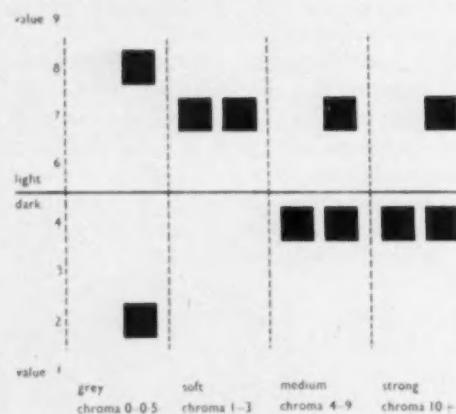
BS 2660 has been printed (described in the first feature in this series - DESIGN March pages 34-40) forms a useful guide.

For certain types of product, functional limitations or problems of pigmentation may tend to create colour ranges which are a compact group of similar colours. In such circumstances the overall appearance of a range may at a casual glance appear dull and uninteresting. This would normally be undesirable from the point of view of sales, and it may be justifiable to add one or two further colours which contrast with the rest of the range, even though they may be of little practical value or be technically difficult to produce. These extra colours might be in the medium or strong Chroma

\* British Standard 2660: 1955 Colours for Building and Decorative Paints, British Standards Institution 2 Park St, London W1, 7s 6d.



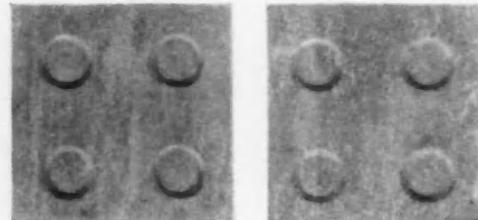
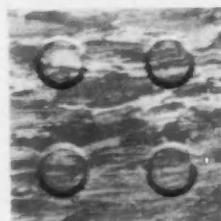
Munsell Hues



Munsell Values and Chromas

ABOVE These diagrammatic plots show 10 colours deliberately balanced to meet the designer's needs in floor tile colours. Warm colours predominate, and there is an even distribution of Hues without excessive bunching (top diagram); the division into light and dark Value colours (bottom diagram) is clean cut and the distribution in the four Chroma regions gives flexibility for patterned floor designs.

RIGHT Samples of the range of 10 colours for studded rubber floor tiles analysed above. Shown here in Value/Chroma order, the choice available to designers in terms of light or dark Value and of grey, soft, medium or strong Chroma is clearly evident.  
DESIGNERS Ministry of Education Architects and Building Branch, and the Building Research Station, in collaboration with the maker.  
MAKER Rubberware Ltd.



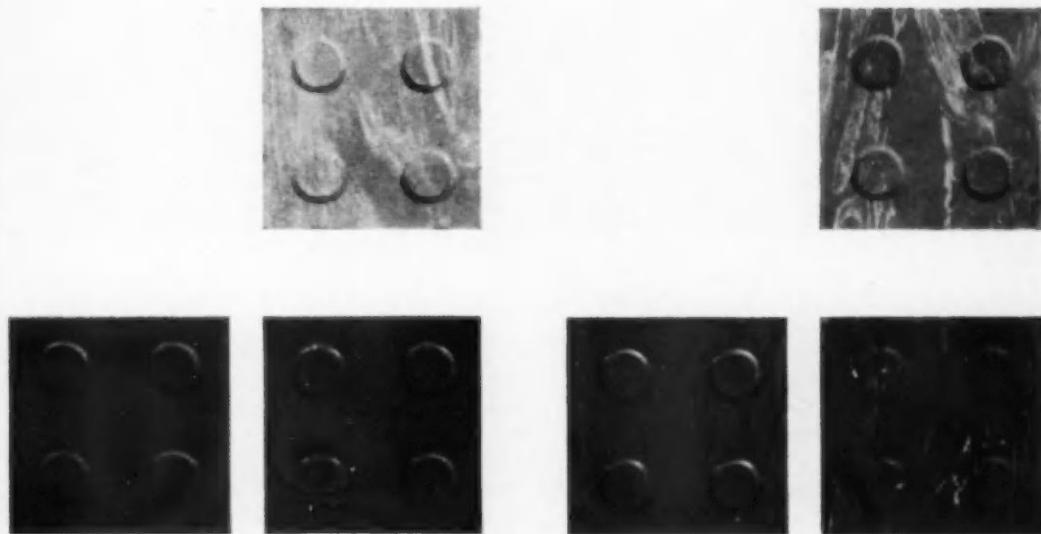
categories to contrast with greys or soft colours in the main body of a range.

There will inevitably be technical limitations in the design of any colour range, both in terms of limits of pigmentation and variations in cost of pigments. Wherever possible these limitations should be assessed systematically before the actual selection of colours is undertaken. This will considerably simplify the design of a colour range, and may even indicate that certain development work in the pigmentation of the product is required before it can be manufactured in a range satisfactory to the user.

A compact range of colours for studded rubber floor tiles, manufactured by Rubberware Ltd, is a good

example of an actual range deliberately balanced in Hue, Value and Chroma to meet the designer's needs. It is particularly relevant because the manufacturer wished to keep the number of colours to a minimum, and this meant a discipline of the various categories of colour into the simplest possible terms. These tiles typify what is required of the ranges for several other kinds of flooring materials offering similar scope for colour, such as thermoplastics or linoleum in sheet or tile form. Carpeting designed to cover the whole or the greater part of floors should also be considered in the same terms if it is offered in a fixed range of colours.

The general shape of the Rubberware range was derived from the four factors governing the designer's



Harriet Crowder



needs, discussed above. Taking the functional needs first, it was necessary to have a group of light colours (ie, colours with Munsell Value of about seven).

This was to provide for floors which would reflect light from windows or light fittings with reasonable efficiency and thus contribute effectively to the total illumination in a room and also prevent shadowed parts of the floor from appearing too dark, gloomy and dirt-concealing. These light colours constitute the general purpose colours of the range, since they should dominate in floors for all ordinary interiors. To cater for the more strongly-patterned design, an additional group of darker pattern-making colours was required for use with the light colours (ie, a group with Munsell Value of about four). The division of the range into its light and dark groups is shown on pages 34 and 35.

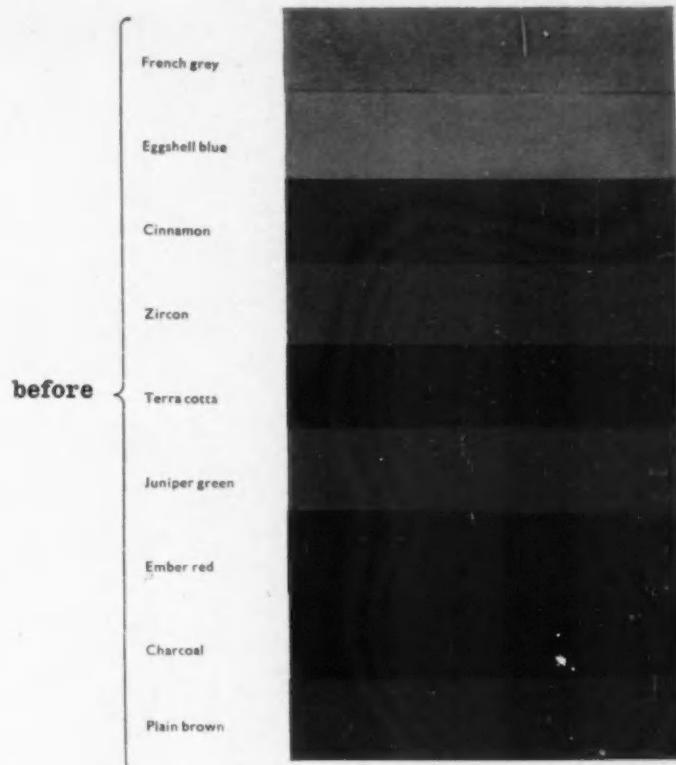
The next step was to make the range as fully representative as possible in the colours it contained. As the illustrations show, the gamut of strengths of colour was

disciplined into the four distinct categories of grey, soft, middle and full-strength, the same grouping as in the BS2660 range of paint colours, discussed in the previous article. Similarly, the gamut of possible hues was disciplined to give a majority of warm over cool colours, the latter being limited to the light grey, the black and the blue. The two greens, it will be noticed, have a yellow bias which brings them into the warm category.

With the general shape thus established, detailed choice of colours was determined mainly by four remaining factors. First, the need for as many pleasant combinations of colour as possible within the range and for each colour to bear a family resemblance to colours in BS2660; second, suitable marbling of the colours for decorative effect and to mask dirt; third, the manufacturer's sales experience; fourth, technical limits of pigmentation. As the range was finalised, the marbling was not considered necessary for the dark pattern-making red and green, but for the remainder of the range it con-

The colour scheme in this office has been designed to provide a soft, unobtrusive background to work, free from the distractions and discomforts of harsh shadows and over-strong accents of colour. The floor uses two gently contrasting colours with high average lightness to reflect the light striking downwards from windows or light fittings. The venetian blind is of light neutral colour to make it efficient as an integrator of daylight when the slats are open, and a useful reflector of artificial light at night when the slats are closed. The desk top in a medium light grey colour with matt finish is well suited as a background to paper work.

Floor tiles. MAKER Rubberware Ltd. £1 5s 4d per sq yd. Junior executive desk. DESIGNER Robin Day. MAKER S. Hille & Co Ltd (no longer in production). Chair 675. DESIGNER Robin Day. MAKER S. Hille & Co Ltd. £10 4s. Lexicon 80 typewriter. MAKER British Olivetti Ltd. £67 15s. Vevo venetian blind. MAKER Venetian Vogue Ltd. Price from maker. Plantation curtain fabric. DESIGNER Lucienne Day. MAKER Heal Fabrics Ltd. £1 1s 9d per yd (48 inches wide).



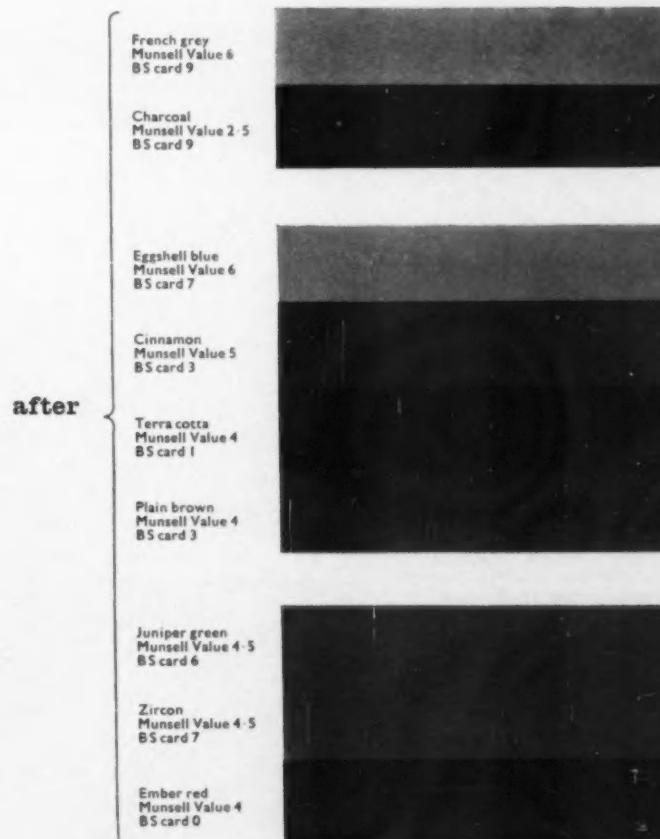
## Logic in linoleum colours

A logical arrangement of colour samples can greatly improve the usefulness of catalogues and shade cards. The example here is taken from the catalogues of the Linoleum Manufacturing Co Ltd and shows the layout of its nine plain colours in an earlier version (top) and in the revised version (bottom), issued in 1958. The revision was based on suggestions by the Ministry of Education Architects and Building Branch, and the Building Research Station. The colours have been re-arranged into groups of similar strength with grading lightness, and additional information given beside each colour on Munsell Value and relationship with BS 2660. The marbled colours in the catalogue are similarly re-arranged and annotated.

sisted of one secondary colour, chosen to give a distinct, but not harsh, contrast within the individual tile.

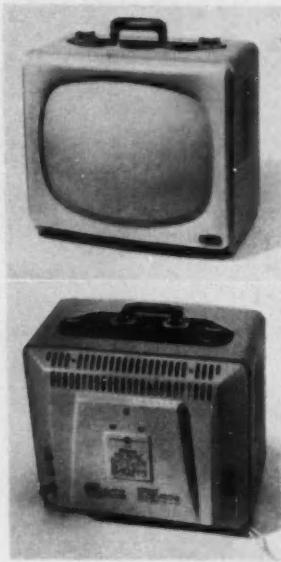
Because of the small number of colours, presentation has been dealt with quite simply; 4-inch square samples are packed in a box with a printed data sheet which lists the colours systematically and indicates the BS 2660 card number to which each colour relates. Names for the colours are informative, for example 'light grey', 'soft brown', 'strong red', etc. The approximate Munsell Value of each colour is given.

The Rubberware range illustrates how the approach has operated in one instance and has led to a compact set of colours, each owing its place to specific practical needs. Other ranges for other products, like the excellent linoleum range (illustrated on this page) inevitably vary in size and scope. But by having a common design basis relating to BS 2660, they not only become more efficient in themselves, but there is between them the required measure of co-ordination.



# Review of current design

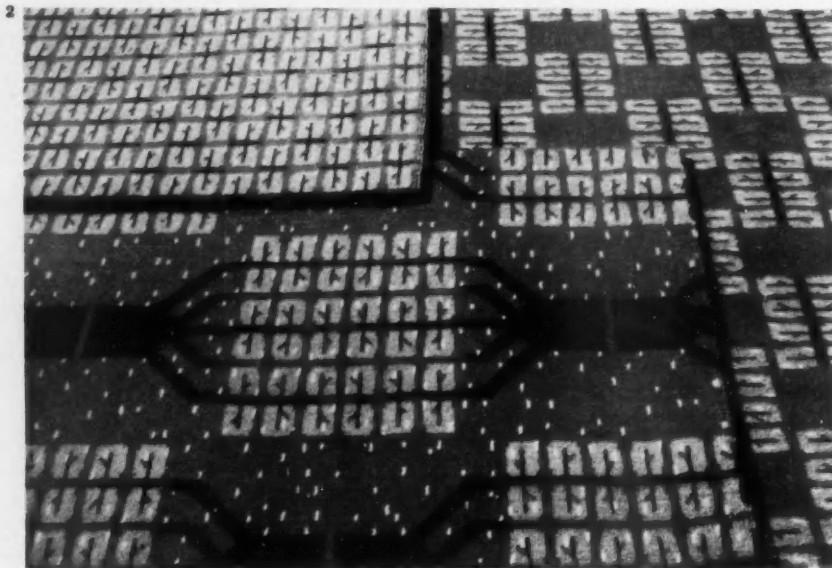
*A selection of items recently accepted for inclusion in 'Design Index', the CoID's photographic and sample record of current well designed British goods. 'Design Index' forms an essential part of The Design Centre, 28 Haymarket, SW1, which is open on weekdays from 9.30 am - 5.30 pm, and on each Wednesday and Thursday until 7 pm.*



1 17-inch portable television receiver (V110), using 110° cathode ray tube to give larger viewing area, smaller and lighter cabinet. Black screen for daylight viewing. Cabinet finished in black/grey check material. Consumption 160 watts approx. Height 16 inches; width 17½ inches; depth 13½ inches (overall). MAKER Pye Ltd. £68 5s.

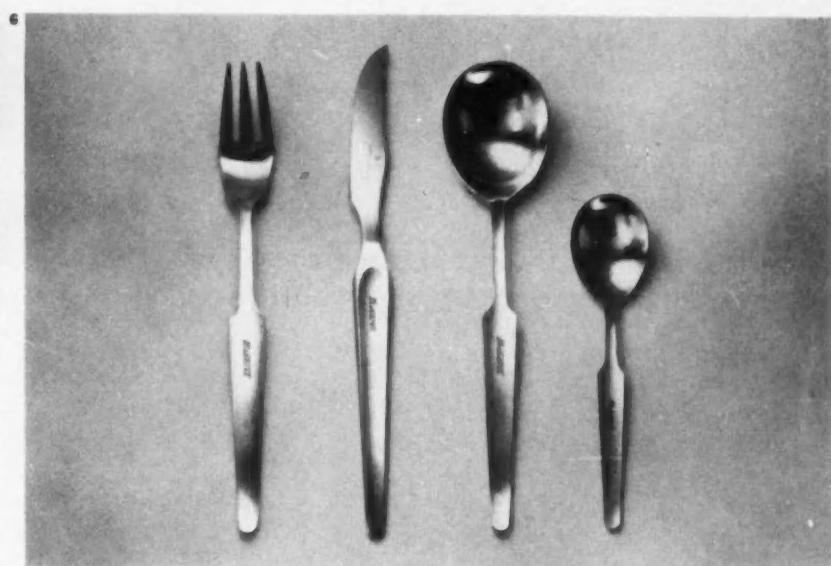
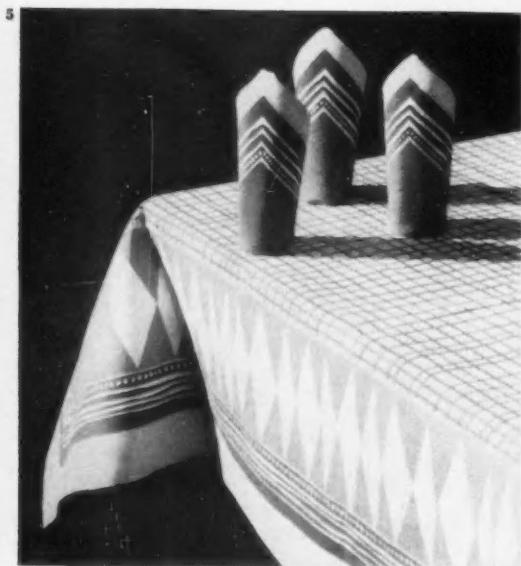
2 *Tree Axminster* body carpets (Royal Gobelin 1760); these three carpets, with their related large, medium and small scale patterns, have been designed chiefly for use in hotels. DESIGNERS Ward & Austin. MAKER Tomkinsons Ltd. £2 11s 8d per linear yd.

3 Tayco domestic boiler (*Super Thermatic*) of cast iron and sheet steel, stove enamelled in a choice of five colours; the top plate is finished black vitreous enamel. Height 26 inches; depth 17½ inches; width 20½ inches. DESIGNERS Neville Conder, in conjunction with firm's design staff. MAKER Tayco Boilers Ltd. £29 6s.



4 Paul Metalcraft stainless steel seamless bowl with satin finish and 1-inch flange. Recessed for crumb strainer waste or waste disposal unit. Depth 7½ inches; width 15 inches; length 19 inches (internal dimensions). MAKER W. H. Paul Ltd. £9 9s (complete with crumb strainer waste).

5 Peverill printed cotton tablecloth and napkin (105/7) available in four colourways. MAKER Grafton Household Textiles (Cepea Fabrics Ltd). Tablecloth (52 inches square) 18s 11d with four napkins (12 inches square) £1 10s.



6 Minaret cutlery in satin finished stainless steel. DESIGNERS Eric Clements and M. J. A. Palmer. MAKER Joseph Rodgers & Sons Ltd. £5 9s (16-piece set in case).

7 Blue Bear (60/A) garden barrow with one-piece bin of rust resistant galvanised mild steel and tubular chassis, stove enamelled in three colours. A demountable version (Barropak 60/P) is also available. DESIGNER William Westover. MAKER Westover Wheelbarrows Ltd. From £2 19s 6d.

8 Sola lavatory basin (2662) in vitreous china in white or a choice of seven colours. Anti-splash rim at front. One or two tap holes. Two sizes: 15 inches × 13 inches; 20 inches × 16 inches. DESIGNER E. S. Ellis. MAKER Tawfords Ltd. From £2 6s 9d (taps, chain waste and bracket extra).



continued



**9** *Gayday Harlequin* tableware in earthenware with underglaze decoration in two blues and green. Open stock.  
DESIGNER (pattern) *Audrey Levy*. MAKER *T. G. Green & Co Ltd.* 21-piece teaset £2 18s; 26-piece dinner set £7 18s.

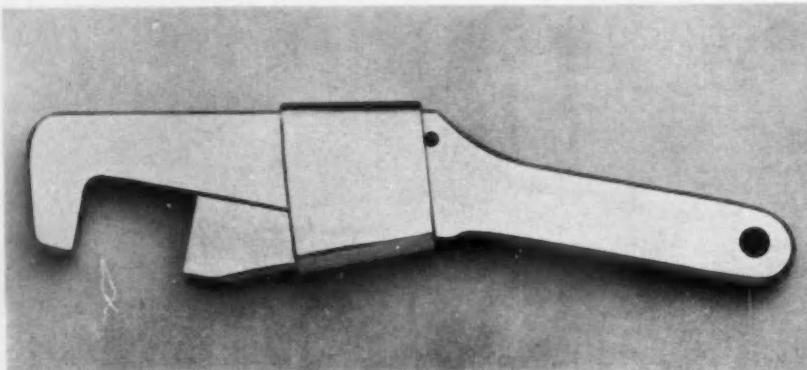
**10** *Victor Luggage* suitcase (Bowline No 1000) in aniline leather on plywood base. Cotton lining and brass locks. MAKER *Parker Wakeling & Co Ltd.* From £11 5s.

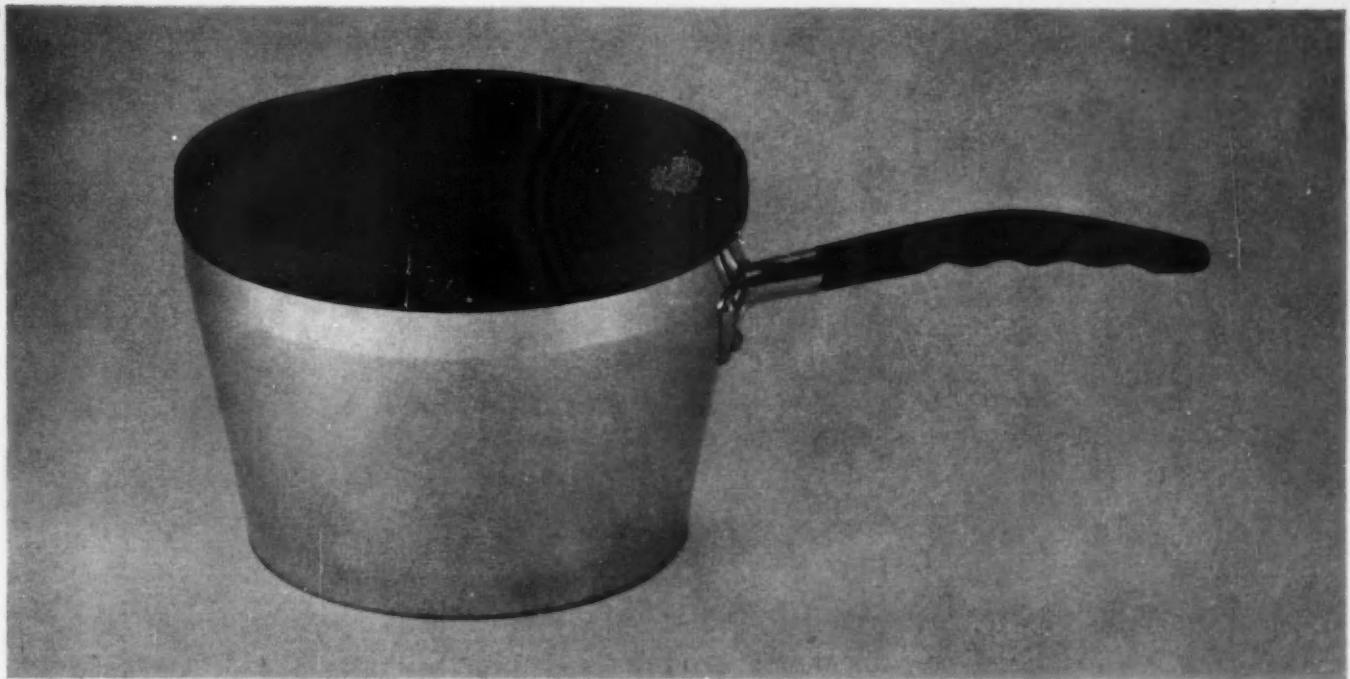
**11** Laminated wooden stacking chairs (C18) with polished natural beech veneer. DESIGNER *Frank Guille*. MAKER *Kandy Ltd.* £3 15s.



**12** Motor scooter of pressed steel construction enclosing engine, transmission and suspension. Powered by 250cc vertical twin ohv air-cooled engine giving petrol consumption about 100 mpg. Quick detachable interchangeable wheels. Weight 240 lbs.  
DESIGNER *Edward Turner*. MAKER *BSA Motor Cycles Ltd.* £180 18s 9d.

**13** *Slik* self locking adjustable spanner,  $\frac{1}{2}$  inch B.S.F maximum reach. Made of steel with polished chromium plate finish. Sliding collar gives simple adjustment. Length 6 inches; weight 6 oz. DESIGNER *C. W. MacDowall*. MAKER *MacDowall Equipment Co Ltd.* 10s 6d.



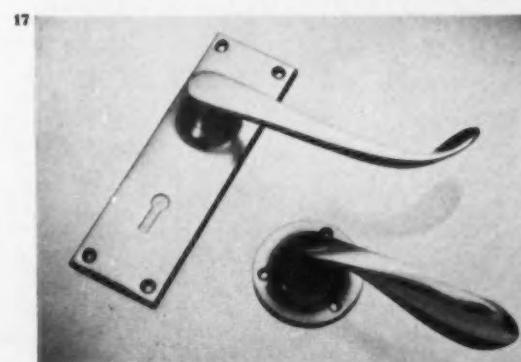
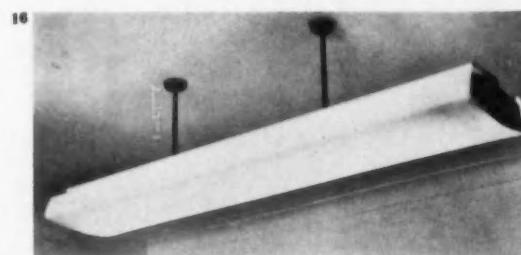


**14** *Gay Continental* saucepan (420) in polished aluminium with red anodised lid, and plastics handles and knobs. Designed for use on both gas and electricity. MAKER George Brown (Aston) Ltd. £4 8s (a set of three).

**15** *Krusia Ware* kitchenware in earthenware. MAKER Pearson & Co (Chesterfield) Ltd. 1 pint saucepan with lid (back), from 7s 6d; 1 pint round covered dish (left), from 6s 3d; marmites (right), from 4s; egg poacher (front), 3s 3d.

**16** Fluorescent lighting fitting (IBS/2080) with mild steel spine and ends stove enamelled in six colours. Acrylic diffuser of white opal in diamond texture, treated by anti-static process. Length 63½ inches; width 11½ inches; height 6½ inches. DESIGNER R. Stevens. MAKER Atlas Lighting Ltd. £23 0s 10d.

**17** Lever lock and latch furniture, left *Stork* (1117-06), right *Penguin* (1177-01). Made of bronze, brass or aluminium with alternative finishes. *Stork* is designed for elbow use. Available with or without locks. MAKER Edwin Showell & Sons Ltd. *Stork* from £111·6 a set (including two escutcheons); *Penguin* from 19s 6d a pair.



All retail prices quoted are approximate and include purchase tax where applicable.

# GRAPHIC DESIGN 3

RUTH GILL

*"He believed that originality and vigour alone could give reality to a work of art, and that without them art was utterly useless, superfluous and a waste of time."*

Boris Pasternak in *Dr Zhivago*

## Packaging demands vigour

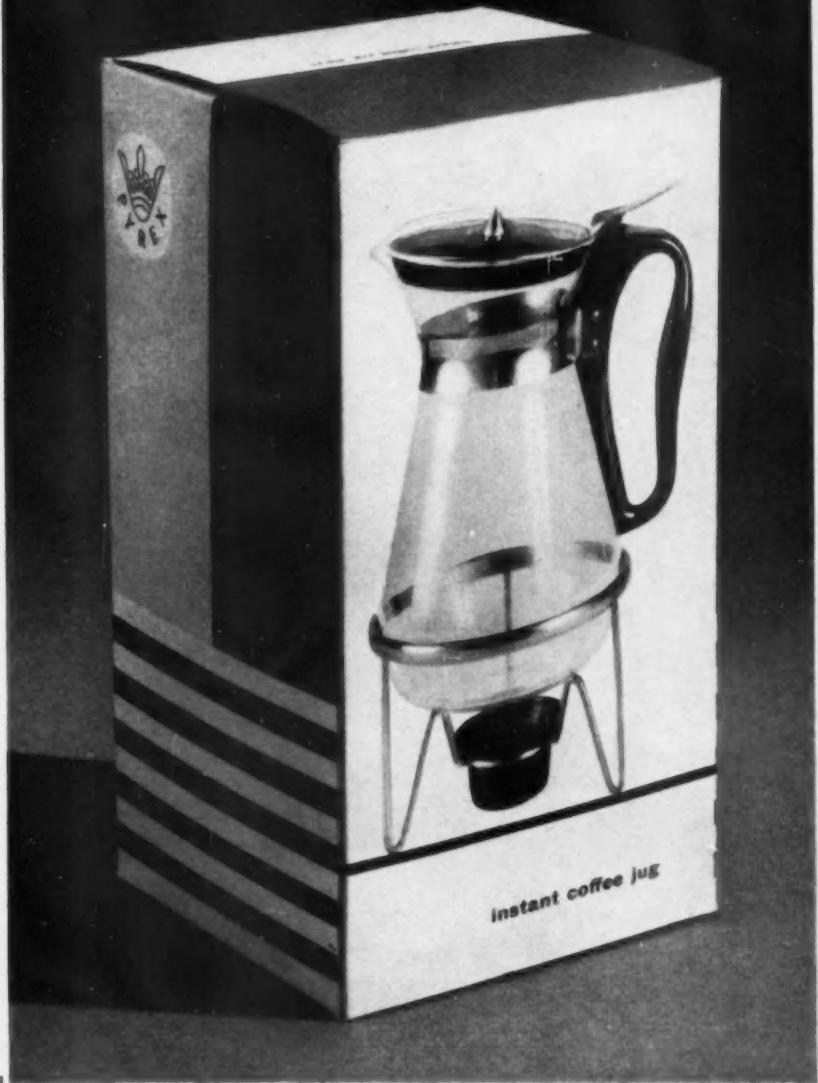
Continuing the series on graphic design, this third article discusses the expanding market for packaging. Here, the author suggests, is a challenge to be met only by lively and robust designs. Some of the packs illustrated will be shown in a packaging display in The Design Centre, October 12 - November 7.

Though this belief is clearly not completely applicable to the subject of this article, it does – with certain obvious reservations – express what is so often lost sight of in the welter of designs said to be suited to the "level of the market", or which come under the headings of so-called "good taste" or "fitness for purpose". All these qualities are, of course, essential to and part of the professional job. It is the indefinable extra, given by the really gifted designer that will produce the outstandingly successful pack.

Unlike the apparently shrinking demand for poster designs, the rapidly expanding market for packaging will offer great scope and opportunity. Retailers are taking less and less responsibility for the sale of the items they stock and relying more and more on advertised brands and effective packs. There are the new supermarkets and self-service stores with their very exacting but fascinating demands. A robust market which needs robust designs, made with real understanding of their needs and problems, is not to be met with genteel or "ghastly good taste" but with an alive appreciation of the situation and a determination to give the best possible presentation.

It is disappointing that among the various designs submitted for this article there were so few for the mass markets. I believe that the intelligent and talented designer has a great deal to offer in this field; but it is essential to encourage a much closer understanding between designer and client. There is still a certain amount of prejudice and a tendency to expect designers to place the aesthetic qualities of their designs higher than the successful functioning of every aspect of the job. It should be made absolutely clear from the start what these functions and limitations are, and within that framework the designer should be allowed scope and encouragement (this is important) to produce the most vigorous and lively solution to the problem. Watered-down compromises are never satisfactory; but to start to solve a problem with all the demands and limitations lined up in front of you is *not* a compromise – it is a challenge. And there are few professional designers worth their salt who do not find it stimulating, providing the manufacturer is with them, and not against them.

As this article is one of a series called *Graphic Design* the illustrations have been selected with this in mind. But unless the initial thinking on shape and material has been sound, no amount of flawless graphic designing of the surface is going to help. And it is interesting to see how often a successful solution has evolved from the product itself, where it has been possible to use it as the basic element in the design.



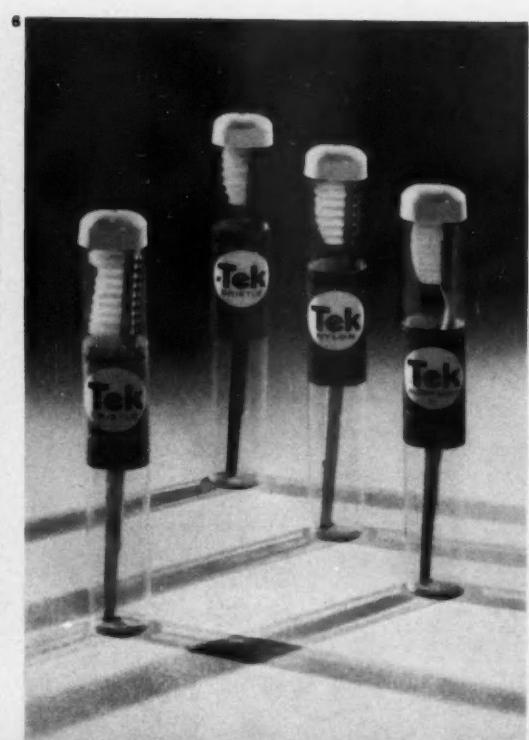
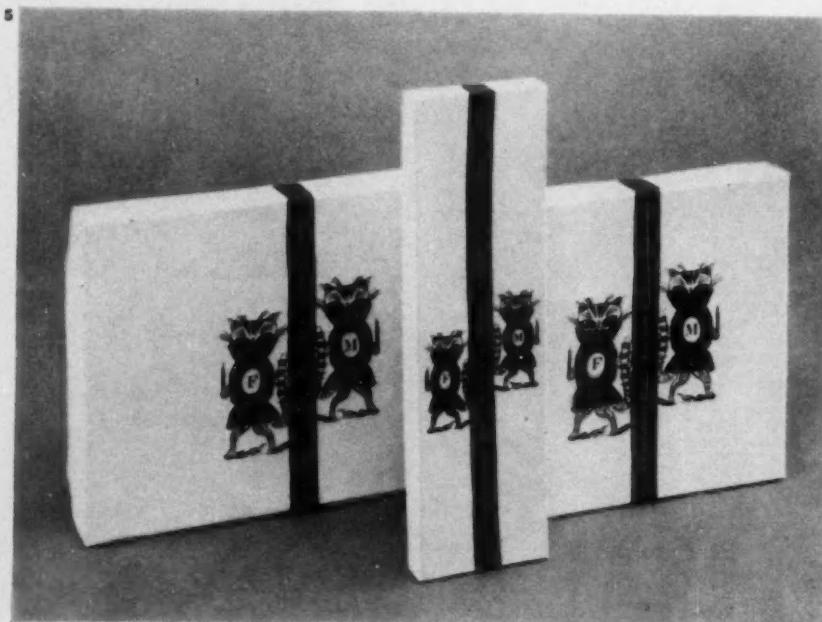
1 In addition to its attractive and explanatory appearance, this design – by combining the functions of both pack and showcard – will persuade the retailer to display it in the often very limited space at his disposal.  
DESIGNER George Mayhew. CLIENT James A. Jobling & Co Ltd.  
ADVERTISING AGENT Stuarts Advertising Ltd.

2 One of a new range of Christmas packs for Fields' soap. The designer has made striking and original use of colour photography. These packs should be outstanding on shop counters. DESIGNER Peter Stilwell.  
CLIENT E. Griffiths Hughes Ltd. ADVERTISING AGENT Mather & Crowther Ltd.

3 The problem here was to create a design which, while retaining the essential characteristics of a vast family, was yet sufficiently different to stress the individuality of this particular product and make it immediately identifiable. DESIGNER George Hix. CLIENT Schweppes Ltd.



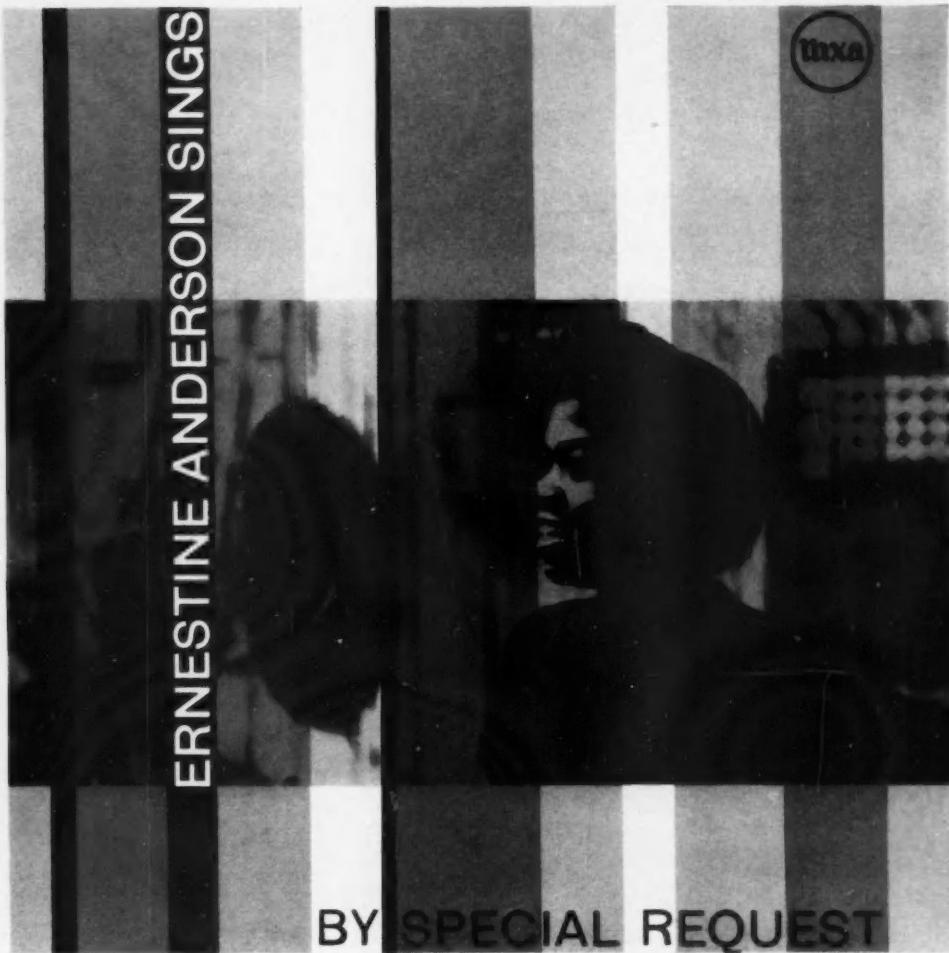
Bringing out the product in the pack



7

## ERNESTINE ANDERSON SINGS

BY SPECIAL REQUEST



4 Because of its simplicity in wording and treatment this very strong display pack ensures immediate recognition of the range, and by colour changes gives identification to the particular product. CLIENT Mondart Ltd. ADVERTISING AGENT W. J. Southcombe Advertising Agency Ltd.

5 Christmas boxes for Fortnum & Mason - a direct development of the original basic packaging scheme for the store; in this case incorporating drawings by Edward Bawden, an artist already associated closely with the firm's printed publicity. DESIGNER Ruth Gill. CLIENT Fortnum & Mason Ltd. ADVERTISING AGENT Colman Prentis and Varley Ltd.

6 This simple and carefully considered basic design has converted an assortment of products into a comprehensive range, making a greater impact and much easier identification of the various grades. DESIGNER Margaret Sweeney. CLIENT Johnson & Johnson (Gt Britain) Ltd.

7 Solid colours (necessary for economic reasons) are used with advantage to enhance the quality of the photograph and to provide a visual link for a series of Jazz record sleeves. DESIGNER Ian Bradbury. PHOTOGRAPHER Bengt H. Malmquist. CLIENT Pye Group Records (Sales) Ltd, (A Record Supervision Production).

8 A gay and charming pack, shown here same size. The design has been determined by a skilful use of the great practical limitations. The sachets are transparent and the shampoo (which is very cheap) has been produced in a variety of brilliant colours. DESIGNER AND MAKER Colgate-Palmolive Ltd.

9 These most attractive designs are feminine, casual and already proving an enormous success. DESIGNER David G. McMeekin of Fargo Design Associates. CLIENT Gala of London Ltd.



10



10 This pack admirably suggests that the product inside (the first of Finmar's kitchen-to-table equipment) is modern, new and elegant.  
DESIGNER Hans Schlegel. CLIENT Finmar Ltd.

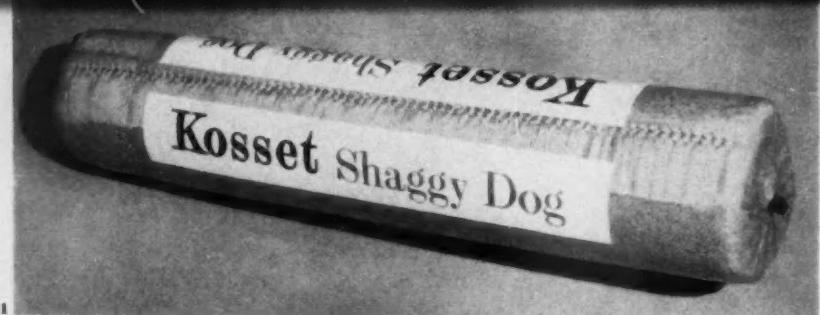
11 The simplest possible solution here provides an outstanding pack - the various colours in the range are shown to great advantage and provide ready-made but adaptable displays for the retailer. CLIENT Kosset Carpets Ltd. ADVERTISING AGENT W. S. Crawford Ltd.

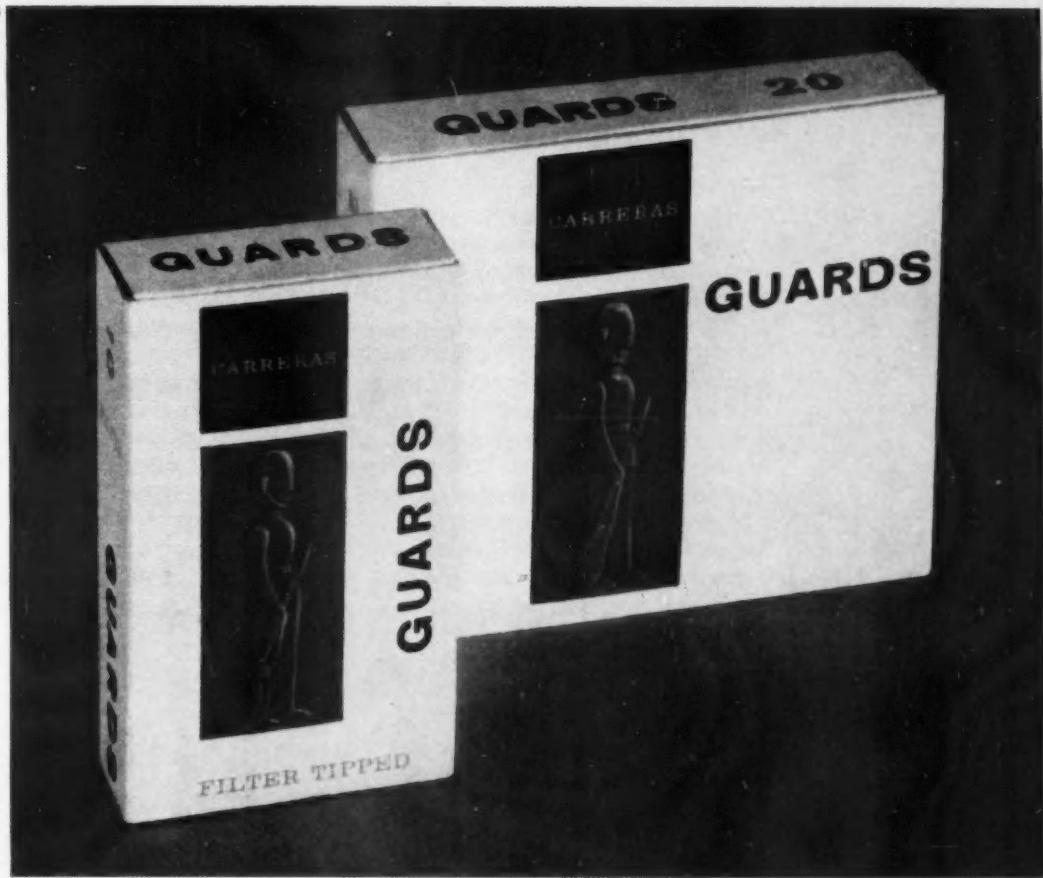
12 A revolutionary glamour treatment for an established but humdrum household product, intended to increase its sales potential in chemists, self-service and chain stores. The three alternative colours of the product identify the particular fragrance and also increase the display value. Most practical problems have been solved with unusual success, but unfortunately, grasped with a wet hand the bottle can meet with disaster.  
DESIGNER James Main. CLIENT Durazone (Sales) Ltd.

13 Designed with great care to meet very specific requirements, this pack (for cheap cigarettes) by its simplicity and economy successfully conveys a feeling of quality. DESIGNER Alan Ball with Milner Gray as consultant; both of Design Research Unit. CLIENT Carreras Ltd.

11

12





## People in packaging



Ruth Gill, author of the article on these pages, studied at the Chelsea School of Art. She worked free lance for a while before joining John Tait & Partners Ltd where she became art director, and in 1954 went to Colman Prentis and Varley Ltd. She designed the packs for Fortnum & Mason Ltd seen on page 44. Her packaging designs are often connected with products which she handles through all stages of advertising and promotion.



Alan Ball, 32, who with Milner Gray as consultant (both of Design Research Unit), designed the Guards cigarette pack on this page, served seven years apprenticeship as a lithographic and process artist; he studied at Chesterfield College of Art and the L.C.C. Central School of Arts and Crafts. Having a close interest in package design, Mr Ball comments: "a more positive affinity between client, designer and printer is essential before British package design can make a serious contribution to international standards in this field".



Margaret Sweeney, 37, trained at Chelsea College of Science and Technology and Reading University, is designer of the Tek toothbrush container, page 44. Miss Sweeney, having been with Colman Prentis and Varley Ltd for five years, worked with W. S. Cowell Ltd for a time and was with Young & Rubicam Ltd for three years before becoming free-lance. She considers British packaging designs to be too self-conscious and not integrated sufficiently with the advertising.



James Main, 27, consultant designer to Durazone Ltd, created the bottle shape on page 46 which has become a distinctive brand image. His work has so far been mainly confined to exhibitions and packaging, with particular applications to self-service stores. Mr Main believes that the client rarely gives the designer enough freedom on package design and frequently has preconceived ideas how the finished pack should appear.

*Portrait: Garner*

# Coin-in-slot-catering

*an expanding industry in need of designers*

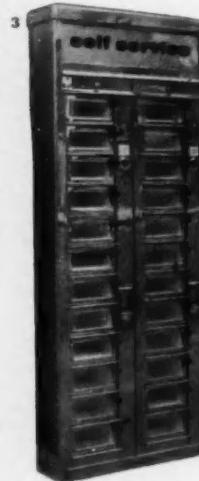
L. BRUCE ARCHER

Coin operated food vending machines providing anything from a cup of tea to a complete hot meal will soon have become a commonplace in Britain. This type of machine was first fully developed in Denmark about 1935 under the pressure of regulations severely restricting shop hours. Since 1945 they have become increasingly popular in the USA especially in factories, offices and bus stations, which now account for 70 per cent of the machines in use.

During the past 12 months several factory managements and public transport operators in Britain have been testing the effect of automatic catering. The great advantages of automatic catering are that round-the-clock service can be provided without the employ-

ment of night staffs, and that kitchen work can be spread efficiently throughout the working day instead of focusing upon two or three one-hour periods of pandemonium. These considerations are becoming so pressing that several firms concerned with large scale and industrial catering have taken over or acquired interests in manufacturers of coin operated machinery, with the object of introducing automatic canteens to their customers. In addition, a large number of small firms distributing vending machines have sprung up in the last few years, and most of them seem to have turned to America rather than to Europe for licences to import or build existing designs.

On first coming face-to-face with a food vending



machine in a railway station or outside a closed tea-shop, the average Briton is inclined to suspect that the contents are likely to be stale or lukewarm, or that the machine will prove to be out of order. In such an event, his money would be lost without any real prospect of easy redress. Sales resistance is therefore considerable. However, the general acceptance of self-service in ordinary shops in recent years is helping to remove objections of principle, so that the gradual appearance of greater numbers of food vending machines and the growing assurance that the food is in fact being used up and replaced with fresh should tend to allay suspicion.

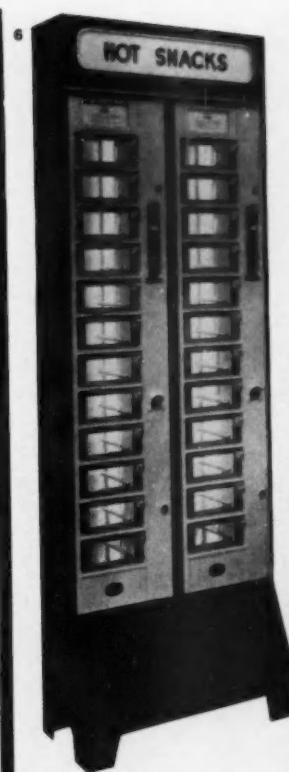
Even so, the coin operated food vending machine is required to carry its own point-of-sale appeal and to create consumer confidence to an extent which can hardly be matched by any other type of product. Although it must be admitted that the mechanism and basic character of the automatic food vender is inevitably akin to the amusement arcade machine, it is remarkable that so many British manufacturers and distributors take it for granted that a juke-box appear-

ance on the American style is equally inevitable. The example of Continental designs and the experience of British consumer reaction both indicate that juke-box styling is neither inevitable nor desirable. There are known cases of British factory managements and other potential operators who have refused to allow vending machines to be installed in their premises, despite the profitable prospects, simply because they looked so cheap and gaudy. In at least one case a British vending machine manufacturer has felt it necessary to offer a specially adapted 'industrial' version of the American design which he is marketing. Unfortunately, he has gone to the other extreme, and produced instead a tea machine which looks like the back of a filing cabinet.

Some of the bigger British companies which are now considering manufacturing new designs of their own have old, established reputations to uphold. This is the time for the industry to turn to the industrial designer for some professional assistance so that some of the more glaring mistakes of their Continental or American forerunners can be avoided.

These are typical examples of the kinds of food and drink vending machines currently offered for rent or sale on the rapidly expanding robot catering market in Britain. Of the eight illustrations, 1 is the only British design; 3 and 6 are Continental designs and the others are either imported or made under licence from U.S.A. All of them function efficiently, but American designs are often characterised by a juke-box tendency in styling which also gives an impression of flimsy construction. Continental designs are, on the whole, more restrained and more robust in appearance. Such machines have to carry their own appetite provoking appeal and must also create confidence in their efficiency and hygiene. Very few of the machines now available appear to have employed professional design skill.

- 1 Milk dispensing machine. MAKER Gloster Aircraft Co Ltd.
- 2 Kwik Kafe industrial tea machine. MAKER W. M. Still & Sons Ltd.
- 3 Hot food machine. MAKER Venders & Renters Ltd.
- 4 Hotspa hot drinks machine. MAKER Ditchburn Vending Machines Ltd.
- 5 Hot food machine. MAKER W. M. Still & Sons Ltd.
- 6 Hot snacks machine. MAKER The British Automatic Co Ltd.
- 7 Pepsi-Cola pre-mix cup machine. MAKER The British Automatic Co Ltd.
- 8 Hot drinks machine. MAKER Autobars Co Ltd.

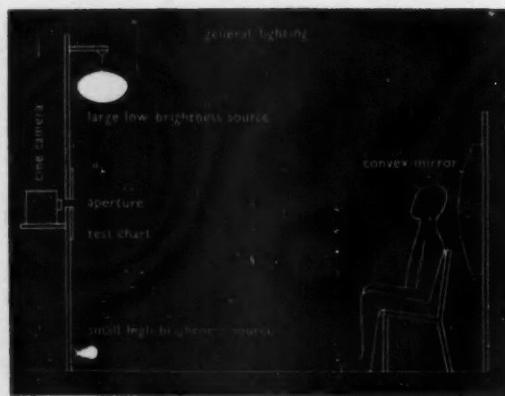


Photos by Sam Lambert

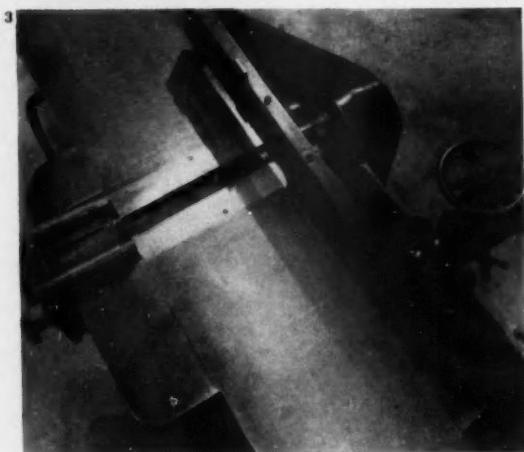
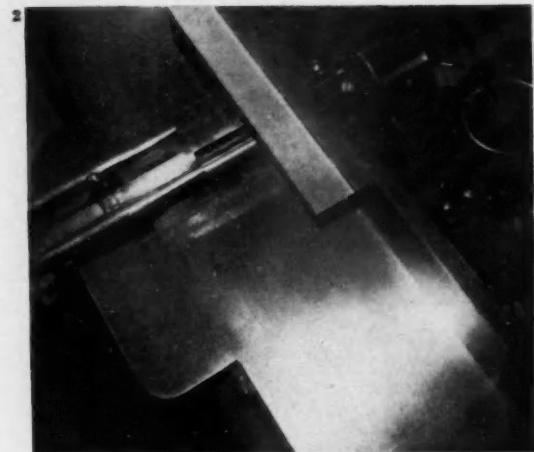
*Fundamental studies of how and where the eye looks under various levels of illumination are of extreme importance. From practical application of the knowledge gained to, say, machine design or window displays, benefits will accrue to both industry and commerce. Several methods have been used to record eye movements. This article is concerned with another in which the subjects are unaware of scrutiny, thus avoiding any mental constraint. With adaptation it may be possible to use this method in determining consumer reaction to lighting arrangements in shops or supermarkets.*

R. G. HOPKINSON

## Lighting and attention



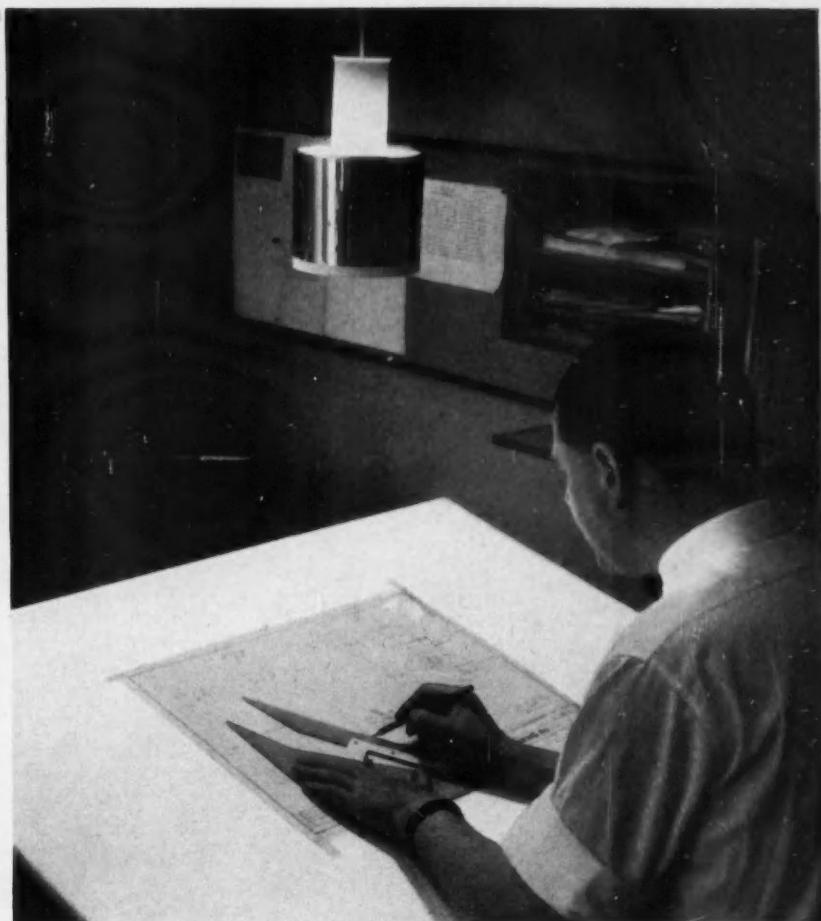
1. In this experiment the observer sits looking at a test chart with his head between two mirrors which reflect what he can see. The hidden ciné camera records what he sees (reflected in the mirrors) and the direction in which he looks. Extra lighting on the chart can be provided by a projector; lights can be introduced around the chart to distract his attention. Analysis of the ciné records measures the distracting effect. This same system could also be used in determining effects of colourful areas.



2 A planing machine in a place well lit by conventional standards, but there is a bright reflection off the proper line of vision, which distracts the attention away from the blade of the machine. This caused trouble. Re-lighting placed the reflection of a lower brightness fitting on the blade itself, 3, attracting the attention to where it should be.

A recent article by Dr Floyd (DESIGN April 1959, pages 24–31), described the ways in which modern electronic techniques have been pressed into service to find out how we see and where we look. All these methods suffer from one disadvantage, the subject has to be hooked up to the electronic gear and cannot but be aware of the fact that he is very much under scrutiny. The same problem of where we look had to be investigated at the Building Research Station as part of a fundamental study of lighting technique. The experimental arrangement was a direct one intended to avoid constraint of the subject.

Had the subject known that the experiments were to find out where he looked when the lighting system altered, he would have been inhibited. Thus it was essential to practise a deception, by telling the subject that he was helping in a different test from the one in which he was actually needed. In particular, the experiments were intended to find out if a bright light off the direction in which the subject should be looking



In drawing offices, the tendency has been away from local lights towards general lighting, but this has caused many complaints. Researches show that vision is best when the board is a little brighter than the surroundings, and the new work of B.R.S. demonstrates that the attention is held better when there is preferential lighting on the work. Local lighting

alone, 4, is one extreme to be avoided; general light alone, 5, may distract the attention up to the bright fittings as well as cause distracting bright reflections on the board. A moderate level of general light, supplemented by local light, 6, is the ideal. Lighting fitting. DESIGNER Building Research Station. MAKER Fulford Brown Brothers (1929) Ltd. £1.17s approximately.

caused his attention to be distracted, and whether special local lighting on the work helped in maintaining attention.

The experimental arrangement was quite simple, 1. The subject sat looking at his work (in this case a chart of C-shapes, with the gap in the C turned round at random). On each side of him was a large mirror which reflected the images of everything he could see. A ciné camera hidden behind a black hole in the chart photographed not only the subject but also the mirrored image of the things he could see, so that if his glance wandered away from the place where he should have been looking, the camera would record the glance and its direction.

This technique has revealed some new facts about where people look in a complicated scene, but the chief value of the work has been in giving precision to the empirical knowledge already available - ie, in putting facts and figures to ideas already familiar to the display designer and others. It was found that extra light on

the work held the attention, while a bright light, off the line of vision, distracted the attention; but a bare bulb had a different effect from a diffusing fitting. The eyes kept wandering to and from the bare bulb in a series of jerks, as if there were an irresistible attraction to the light, but which then caused uncomfortable glare and so the eyes turned away again. A diffusing fitting, on the other hand, attracted the attention for much longer periods. It may be possible to deduce from these results that if a display is to attract the attention it must be much brighter than the surroundings, but not uncomfortably bright if attention is to be held.

Primary applications of this work are in lighting workplaces efficiently, 2, 3, 4, 5, and 6. There is a lesson too for the lighting of lecture halls. Too bright a ceiling, as in indirect lighting, draws the eyes up to just the position which they occupy by nature when one is asleep. This auto-hypnotic effect is just another obstacle to be overcome by the lecturer in his attempts to keep his audience awake.



overseas review

## European trade **PACKAGING**

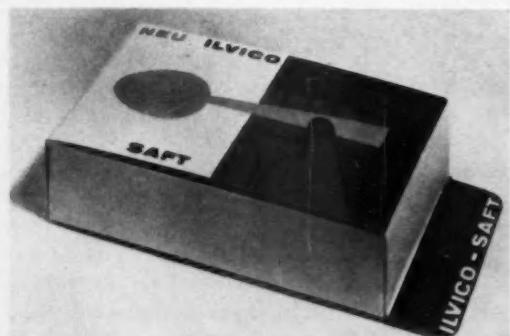
The article on pages 42 - 47 reviews some of the best examples of British packaging design that are currently to be found on the market. How do these compare with leading designs from Europe? This selection from seven countries shows that there is no room for complacency among British producers.

The current revival of hope that some measure of free trade in Europe can be achieved through negotiations among the Outer Seven, places a greater emphasis on packaging as an important aspect of selling. It is significant that many of the leading European packaging designs are for high quality goods, often intended for gift markets. This is a branch of the consumer goods industries which should be of particular interest to British manufacturers who are anxious to take early advantage of increased export opportunities. British goods have a reputation abroad for good quality, and initially it will be in the quality markets of Europe that British firms will hope to have their greatest successes. Yet the paucity of original British packs for goods of this type is

marked, particularly among tableware and other small products for the home. Too many firms seem to be content to put out their products in brown cardboard boxes or leave it to the shopkeeper to provide his own soft wrappings.

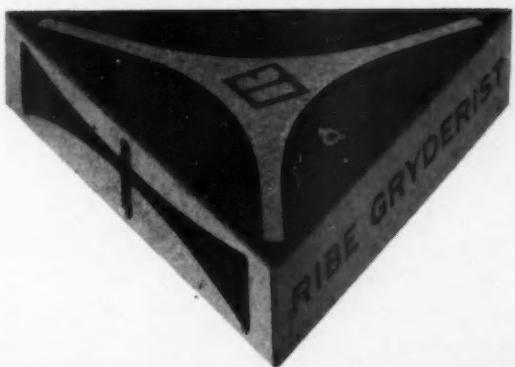
The attention paid by Continental manufacturers to the packing of tableware is evident from the illustrations on these pages, and is expressed both in the quality of surface treatment and in the ingenuity of construction. German and Swiss designers have been notably successful in their dramatic and powerful imagery, while the Scandinavian countries, particularly Denmark and Finland, have studied the effects of mass display and as a result have produced designs of great simplicity and refinement which make them immediately recognisable.

Such work will provide powerful competition for British goods in the shop windows, or on the counters, of both British and Continental stores should the agreement among the Outer Seven become effective. The challenge is one we should now be planning to meet.

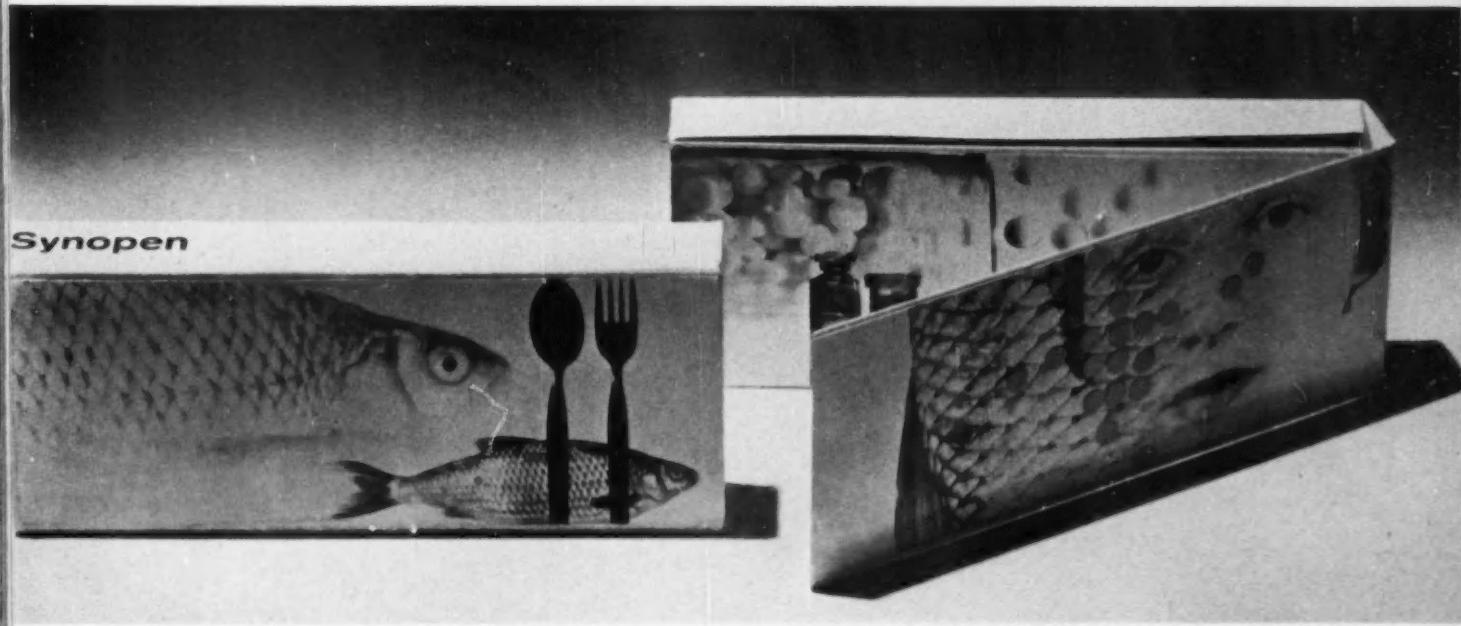


ABOVE Germany Pack for medical samples. The carton is sealed by a special metal clip on the flange. DESIGNERS Fritz and Dorothea Fischer-Nosbisch. CLIENT E. Merck AG.

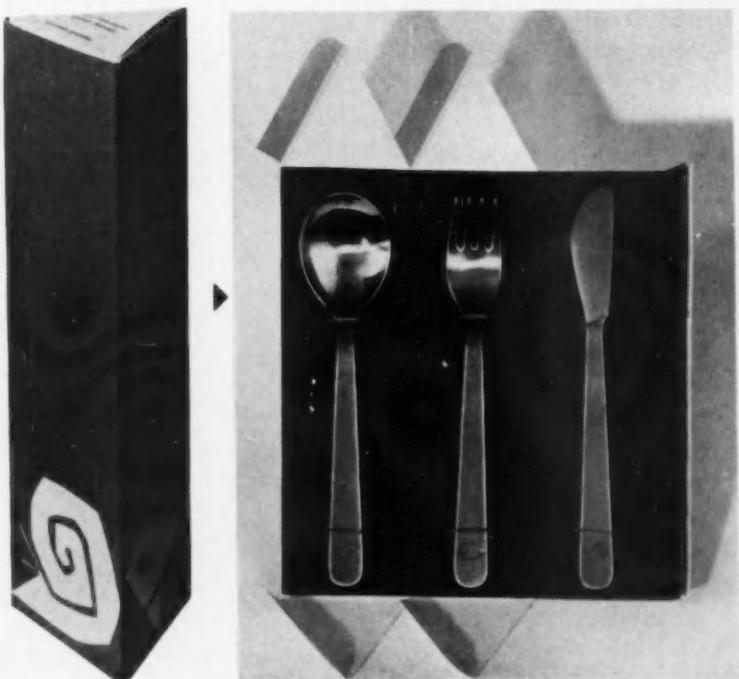
Holland Folding cartons for glass ashtrays. The cartons lend themselves well to stacking in a variety of ways for display purposes. DESIGNER T. Reparon. CLIENT NV Koninklijke Nederlandsche Glasfabriek.



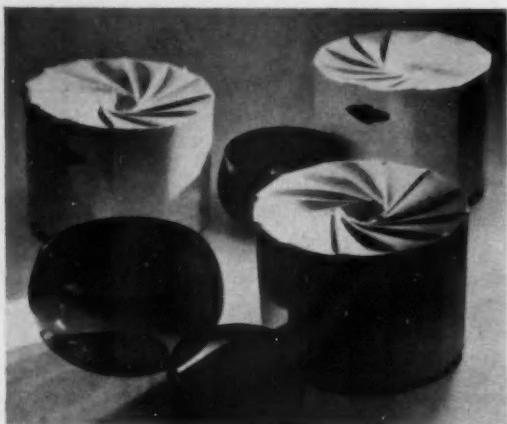
Denmark Cardboard pack for a casserole stand, the shape of which is used to make a strong counterchange pattern on the top and sides. DESIGNERS Erik Herløv and Tormod Olesen. CLIENT Ribejernstøberi A/S.



ABOVE Switzerland Pack for an anti-allergic cream. DESIGNER Nelly Rudin. CLIENT J. R. Geigy AG.



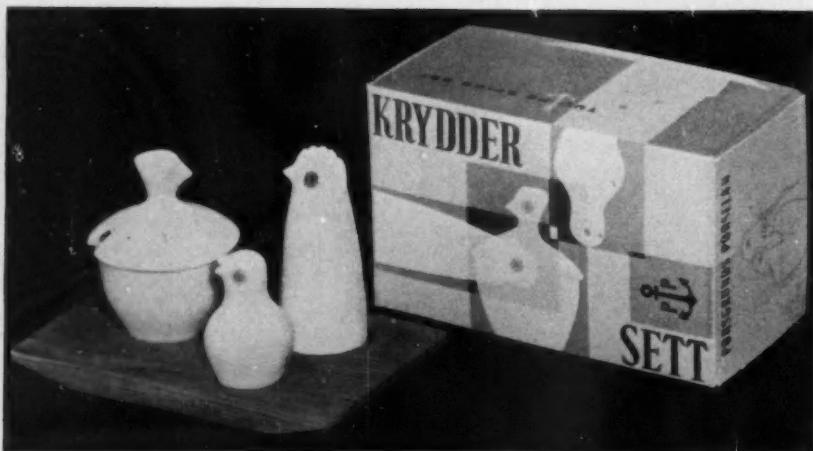
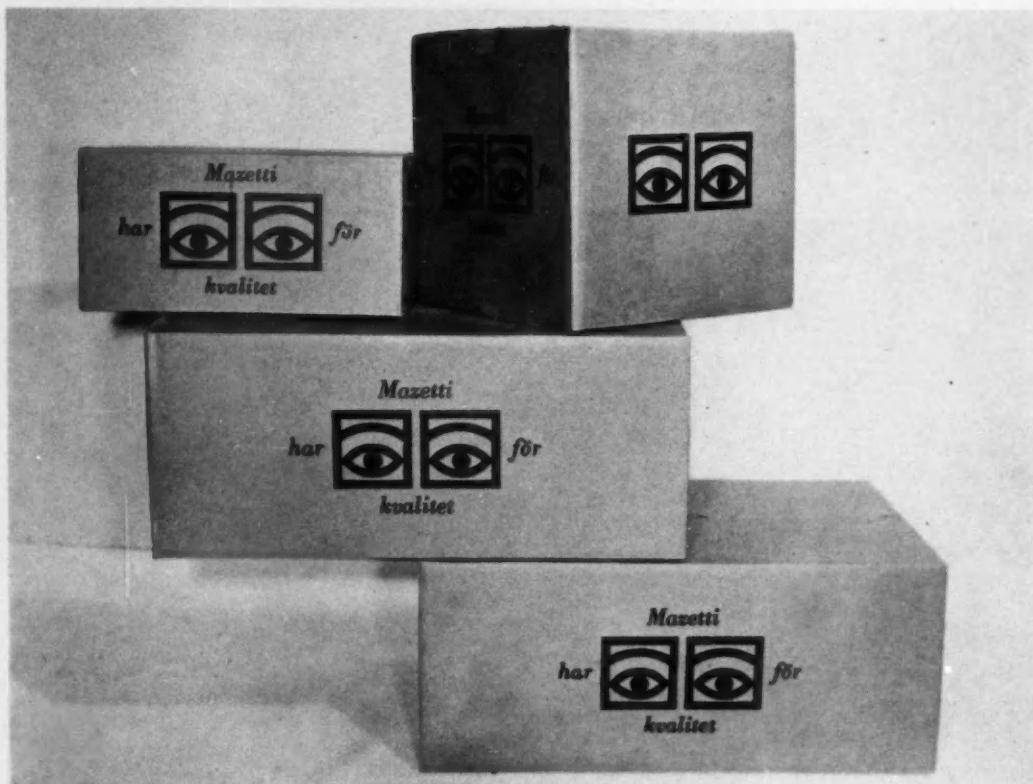
Germany Folding carton for children's knife, fork and spoon set. DESIGNER Carl Oscar Blaese. CLIENT Hessische Metallwerke Gobr.



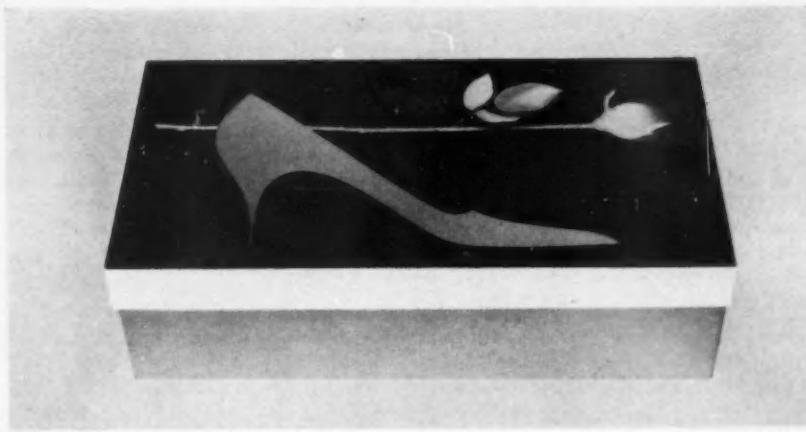
Finland Packs for glass bowls. The paper wrapping is ingeniously folded to form secure but easily opened ends. DESIGNER Kaj Franck. CLIENT Nottjøs Glassworks.



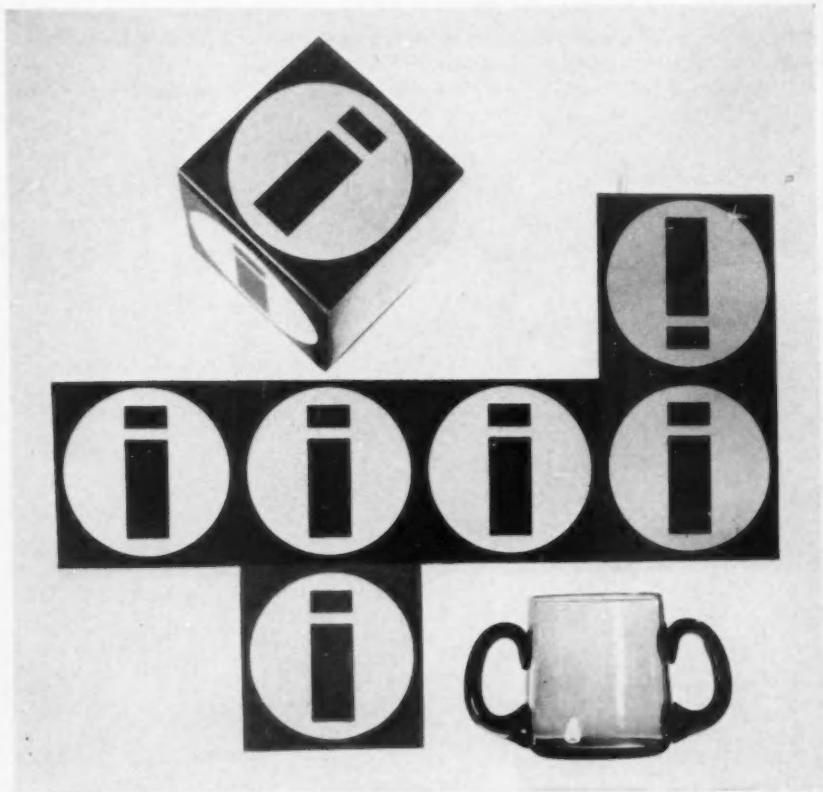
ABOVE AND RIGHT Sweden Cacao tin and cardboard packing cases - two examples from a striking packaging house style for this sweet, biscuit and beverage manufacturer. The eyes symbol is repeated in a variety of arrangements and groupings on the different products of the firm. DESIGNER Olof Eksell. CLIENT Mazetti.



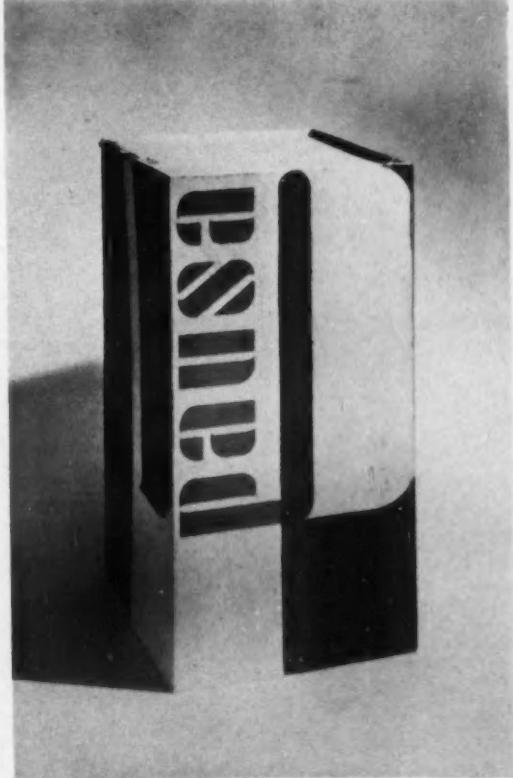
Norway Carton for a cruet set. DESIGNER Anns-Marie Odsgaard. CLIENT Portgrunds Porsleensfabrik.



Switzerland Shoe box designed for export markets - an elegant design expressing high fashion goods. DESIGNER Fridolin Müller. CLIENT Löw Schuhverkauf AG.



ABOVE Finland Pack for a two-handled glass mug. The letter 'i', the initial letter of the manufacturer, is well adapted to make a striking symbol for the firm. DESIGNER Timo Sarpaneva. CLIENT Iittala.



BELOW Germany Christmas pack - a wooden box for sending four bottles of wine. Clever use is made of the firm's initial letter 'P'. DESIGNER Anton Stankowski. CLIENT Mechanische Weberei Pausa AG.



Denmark Cardboard tube cartons with cork stoppers for Gourmet plastics pepper mills. DESIGNER Kristian Vedel. CLIENT Torben Ørskov & Co.



## South Africa: UK pavilion appraised

CHARLES WINCKLEY

*In an article on the growing competition in South African markets (DESIGN July 1958, pages 53-55), the author suggested how the introduction of a British pavilion at the widely publicised Rand Easter Show, Johannesburg, could assist in stimulating sales in the Union. During correspondence in the magazine on this subject it was pointed out that such a pavilion was to be erected for the 1959 show; the following review by DESIGN's South African correspondent indicates that it was an outstanding success.*

For the first time since the establishment of the *Rand Easter Show* - the most popular of South African fairs - the United Kingdom included this year a special national pavilion. The building is circular in design occupying an important site at Milner Park. It was designed by the Johannesburg architects, Fleming and Cooke, while the structural engineers were Ove Arup and Partners. Exhibition planning on the ground floor of the pavilion was by the Export Publicity and Fairs Branch of the Board of Trade.

Commissioned by the BoT acting through its Trade Commission in Johannesburg, this is the first permanent pavilion Britain has erected outside the UK. It shows the high regard in which the *Rand Show* is held as an international exhibition.

As the exhibition itself must necessarily be the focal point, with the building forming only a background and setting, the pavilion was designed with the fewest and simplest elements possible. This facilitated, at the same time, erection of a structure with a maximum of open space for exhibition purposes. It was felt that any encroachment into this area should be kept to a minimum and that the interior architec-



ture should not obtrude unduly.

The enclosing shell of the pavilion consists of a simple cylinder of aluminium and glass, above which is a shallow dome, 110 ft in diameter. By only partially suspending the dome from cables and outriggers, it was possible for the supports to be of slender proportion giving the illusion of complete suspension.

Circulation of the public through the pavilion is planned as a continuous route starting at the main entrance, around the ground floor, then up an internal ramp and around the mezzanine floor in the same direction. An external ramp acts as an exit. Although such a setting for this and future exhibitions is excellent, presenting a clear and straightforward appearance, the ground floor suffers by having a well in the centre reached by a few steps. However, this unfortunate feature accommodates both the natural slope of the ground and the stepped floor of a cinema built at one side of the pavilion.

The theme of the first exhibition was *This Atomic Age*. Many exhibits had come straight from the *Brussels International Exhibition*. It was in three sections - *Power from the*

*Earth, Power from the Hills, and Power from the Atom*. Models of various power stations, photographs and diagrams were included, while all explanatory copy was in the two official languages, English and Afrikaans. The public was certainly impressed by these exhibits, but it is difficult to assess how much knowledge was absorbed. Nuclear power is a difficult subject to understand even to the semi-technical mind, but the public, always footsore at an exhibition, gave as much time as it could to this impressive display.

Apart from the three main sections, there was a collective electrical exhibit staged by the Southern African Overseas Committee of the British Electrical and Allied Manufacturers' Association. This was perhaps the weakest part of the exhibition and suffered because there were insufficient captions and an apparent lack of plan in telling the story.

Despite these drawbacks, the general opinion was that the UK pavilion was the best at the *Rand Show*. Given a less technical subject and greater skill in arranging the exhibits, possibly through a detailed on-the-spot examination by an exhibition planner, it is certain that the UK pavilion would be even further ahead of others next year.



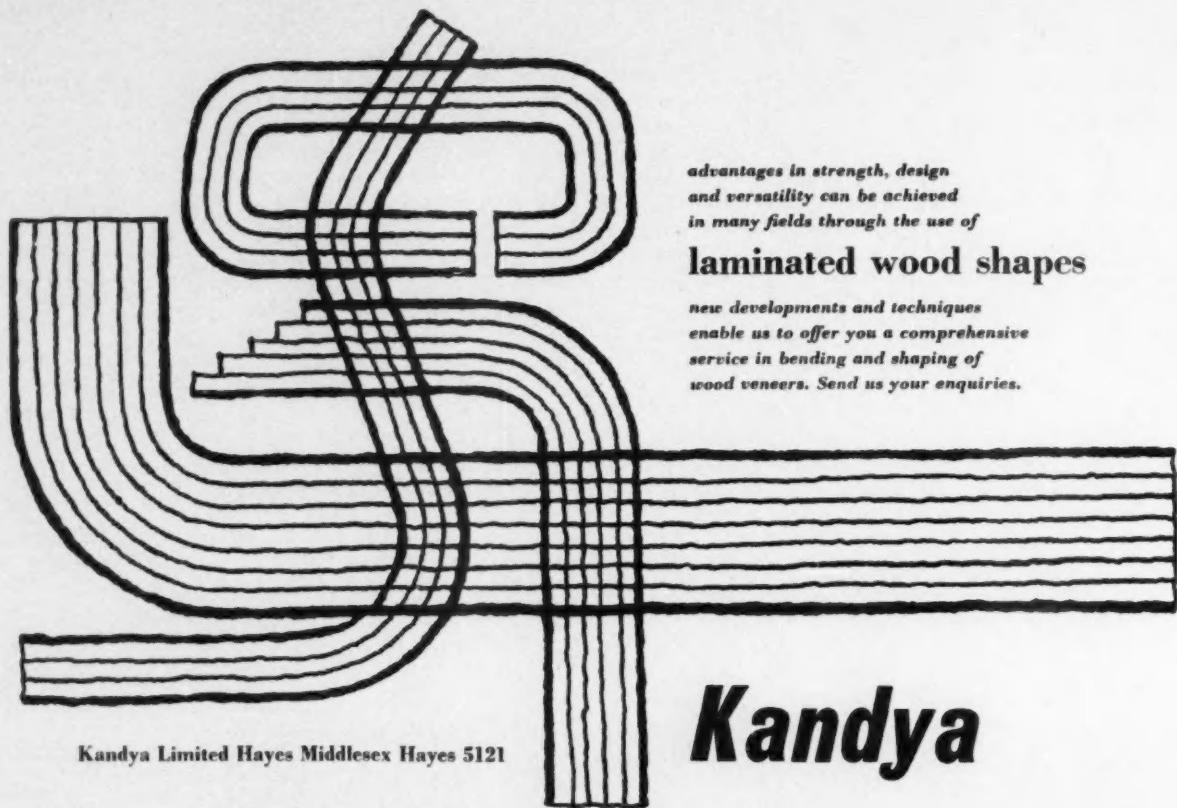
ABOVE Looking into the British pavilion from the main entrance, nearly all the hall can be seen at a glance. Such an effect is enhanced by omitting the portion of the circular mezzanine floor directly above the entrance, the whole design avoiding any sense of confinement. The curving ramp, as well as having decorative qualities, provides an interesting and changing view of the interior while ascending.



LEFT The shell of the pavilion, constructed in simple form as an aluminium and glass cylinder, is topped by a shallow dome partially suspended from slender supports. Such an essentially simple exterior compares favourably with those of other pavilions.



Two other examples of national pavilions at the *Rand Show*. ABOVE RIGHT the German pavilion designed by Franz Reiser. RIGHT the Belgian pavilion designed by M. Dolphyn.



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# Quotes

## Back up the designer

Sir Colin Anderson, a council member, CoID, and a director, Anderson, Green & Co (Managers of the Orient Line), on Design Policy in Industry - an address to Welsh industrialists at Cardiff:

"... Around the board room table, when a policy on the design of a company's products is being discussed, there is always someone who will say that there is no need to spend money on design unless the cost and trouble of improving it can be positively measured against better sales. It is a hard argument to refute, for it has a core of cautious rectitude which is just what is eagerly seized upon by those who want an excuse to turn a project down. But, luckily, this somewhat earthbound view is not universal. Neither adventurous nor imaginative creativeness are dead in our midst and there will be many enterprises that are examples of a contrary attitude.

"... Having achieved a highly qualified designer, the transaction is not at an end for the manufacturer. He will be wasting the talent he has engaged if he does not make the most of it. To make the partnership a fruitful one, the employer must be imbued with faith in the importance of the role of the designer and in the value of the training he has had for his job. Training in industrial design is now approached in a highly technical frame of mind. It is not, as some seem to think, a *dilettante* or arty-crafty backwater. I mention this because certain manufacturers are inclined to think that one can just go modern by hiring a designer. In my experience the designer cannot be left just to fend for himself. There should be some powerful person on the board to protect him from the aesthetic views of all the other members of the board.

"... I hope the contemplation of this fact will persuade my male business colleagues that it is not outside their own scope to have a very salutary influence upon what goes on in the matter of design - even in the heaviest of heavy industries where the need for products of good appearance is still largely unacknowledged, and where the furnishing and equipment of offices, showrooms and exhibition displays, the colour scheme of factories, the layout and printing of stationery and catalogues and many other such things are just as important as in other industries."

## Persuasive packaging

Milner Gray of Design Research Unit, in a paper on Packaging Progress given at the Royal Society of Arts:

"... In their efforts to encourage the impulse buyer in the supermarket, and to discover what will influence the customer's behaviour and choice, manufacturers in the USA have enlisted the aid of psychiatry and the social sciences. Conventional methods of assessing consumer preferences are giving way to motivation research, described by Louis Cheskin, the head of a Chicago research firm, as 'the type of research that seeks to learn what motivates people in making choices. It employs techniques designed to reach the unconscious or subconscious mind because preferences generally are determined by factors of which the

individual is not conscious...' Actually in the buying situation the consumer generally acts emotionally and compulsively, unconsciously reacting to the images and designs which in the subconscious are associated with the product.

"... Vance Packard, in his book *The Hidden Persuaders*, draws back the curtain on the incredible world peopled by a new breed of men - the psychologist-turned-merchandiser and the publicist-turned-psychanalyst combining to operate word-associations and symbol-manipulations, all geared to that old unconscious which they know so much better than its owner - with higher sales as the end in view.

### BLINKS AND THE HYPNOIDAL TRANCE

"... Mr Packard quotes tests carried out by a motivational analyst, James Vicary, into the reaction of women shoppers in supermarkets. How fast a person blinks his eyes is a pretty good index of his state of inner tension. The average person, according to Mr Vicary, blinks his eyes about 32 times a minute. If he is tense he blinks more frequently; under extreme tension, up to 50 or 60 times a minute. If he is notably relaxed, on the other hand, his blink-rate may drop to a subnormal 20 or less. Mr Vicary set up cameras to record the blink-rate of customers passing through a self-service store. The results were startling even to him. Instead of going up to register mounting tension, they went down and down, to a very subnormal 14 blinks a minute. The ladies fell into what Mr Vicary calls a hypnoideal trance, passing neighbours and old friends without noticing them, but filling their baskets as they went. Only the sound of the cash register bell brought them back to normal - indeed, to an abnormally high rate of 45 blinks per minute. In some cases, they had not the money to pay for all the nice things they had put in the cart.

### PACKS FOR IMPACT

"... The competition between pack and pack for prominence in supermarkets unsupported by the persuasion of the sales assistant requires the use on all forms of packing markedly legible product identification on otherwise unencumbered main display panels. This, however, does not necessarily imply the use of outsize lettering: the skilful employment of colours and a careful balance of the components of the design should be made to achieve the maximum visual impact. In the case of new or comparatively little known commodities the incorporation of full colour illustrations may be regarded as frequently desirable. Space must be allowed on the pack for the addition of price markings or of house marking as a guard against pilfering.

"... The personality of a pack is of far greater worth to the manufacturer than any mere optical, eye-test legibility of his brand name. A good pack is a valuable property and worth all the care and cost expended upon it from the start: it may be renovated and improved from time to time, but the more carefully it is studied from the start, the longer will be its life."

## Britain lacks professionals

Samuel L. Fahnstock, chief industrial designer, Aluminum Company of America, on Design in Modern Living - an address given to the 1959 conference of the Virginia Council of Industrial Education Clubs, Richmond, Virginia, USA:

"... There is one thing that concerns me. Some of our schools - I have visited many both here and abroad - teach design as a trade, not as a profession. This was recently brought very forcibly to my attention while I was being taken through an industrial design school in London. We went through many shop studios, and I

\* Longmans, Green & Co Ltd, 18s.

then said, 'And where do the students have their courses in management, economics, and marketing?' I was informed that the professional designer in England was not required to know these subjects, nor did he have an opportunity to use them. His life ahead as a designer, it seems, is to prove his worth in mortal conflict with engineers and cost accountants. To me, graduates of such a system are neither professionals nor designers. This type of graduate could only be classified as a specialized technician."

## Taste and status

From How American Taste is Changing, an article by Gilbert Burch in the July issue of Fortune:

"... Several sociologists, notably W. Lloyd Warner of the University of Chicago, have divided Americans into status groups, based chiefly on occupation and education, with more or less common traits and tastes. The urge for self-expression and self-betterment, shared by nearly all Americans, takes the form of aspiring to higher status. Thus people tend to buy things that symbolize their aspirations - a certain make of car, a certain style of house, a certain mode of dress.

"... Sometimes a product loses its efficacy as a status symbol; a good example, says Dr Gardner, is the automobile. Because the US motor car industry has built its cars more and more alike, the old American custom of upgrading from one make to another is disappearing. Many consumers have turned to foreign cars not so much because they are cheap to operate but because they are different. What is happening, most status-symbol theorists agree, is that houses and furnishings are replacing motor cars as status symbols.

"... Nevertheless, the furniture industry has been having a hard time taking advantage of the shift in status symbols. The industry lost a seventh of its market between 1948 and 1957, and saw its sales sag four per cent in prosperous 1957 and seven per cent in 1958. So Kroehler, the largest US furniture maker, hired Social Research to find out what the trouble was.

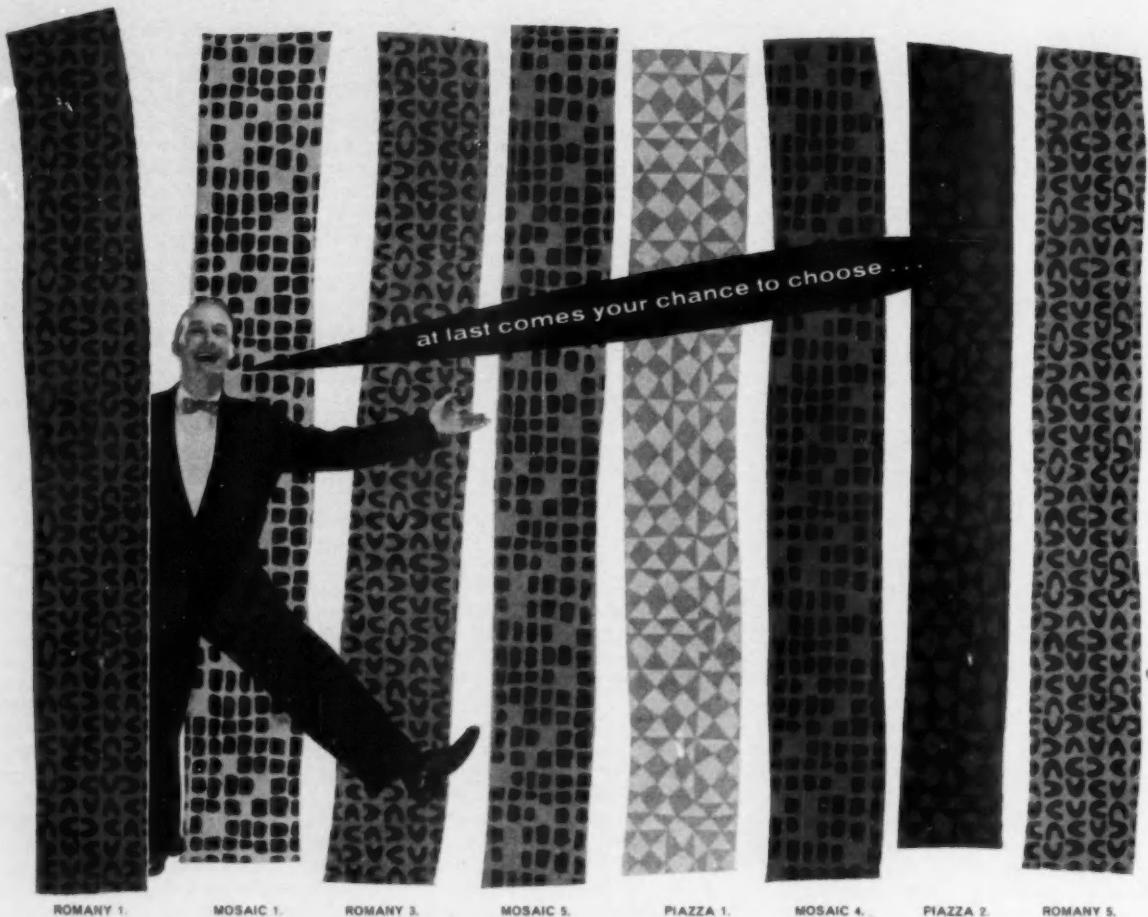
"... The American housewife, Social Research observes, wants furniture she likes, but she also wants furniture in good taste - furniture that will proclaim her family status. The trouble is that she does not know for sure what good taste in furniture is, and the furniture industry has confounded her with a plethora of styles.

"... Automobiles, reflecting changing taste, seem headed for simpler 'cleaner' lines, with much less superfluous ornamentation. Appliances, despite such aberrations as clothes washers with instrument panels more dazzling than on autos, are moving toward better design. 'You can no longer design a thing so "bad" it will sell', says Donald L. McFarland, head of General Electric's small-appliance design division, 'or so "good" it won't sell'."

## Upgrade the engineer

Hugh Clausen on Engineering Design - the Background and Basis of Contemporary Life - the 1958 Lord Westwood Memorial Lecture at the Institution of Engineering Designers:

"... In the nation at large we need a much greater recognition of engineering as a major part of our contemporary culture; and in industry we need a better balance between the different aspects, such as will allow the art of engineering, namely, engineering design, to be conducted on the same intellectual level as the science. It must also be recognised as the equal partner to the industry and an essential tool of management. We must endeavour to understand the language of design and recognise the importance of design ability as a factor in our national survival."



ROMANY 1.

MOSAIC 1.

ROMANY 3.

MOSAIC 5.

PIAZZA 1.

MOSAIC 4.

PIAZZA 2.

ROMANY 5.

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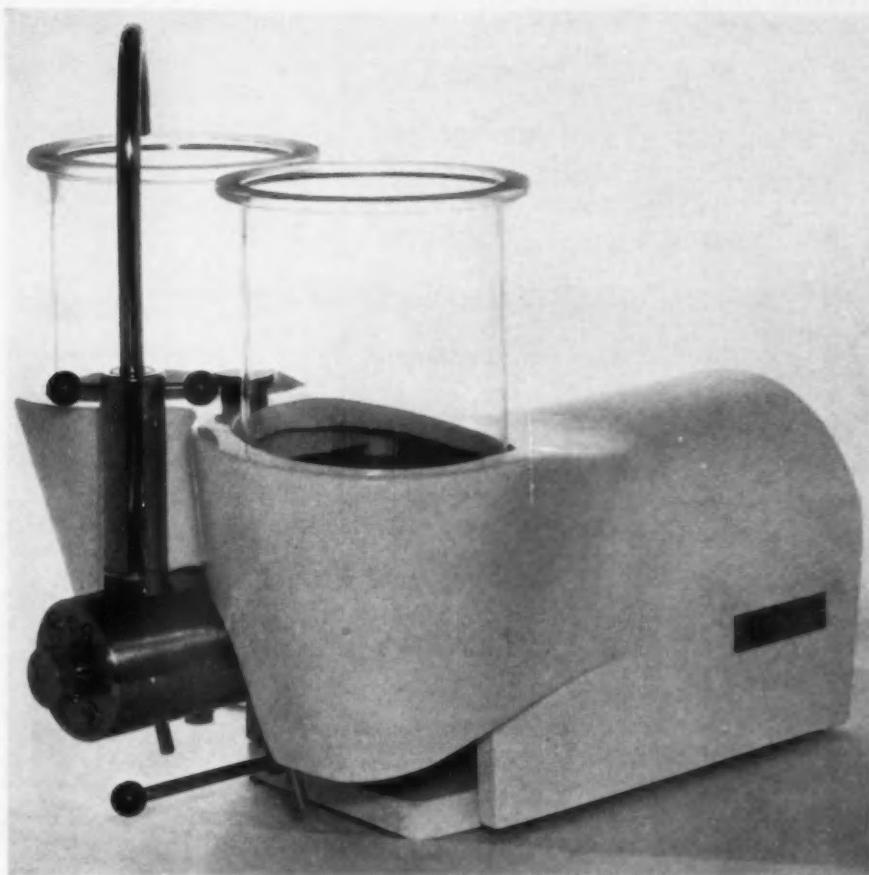
Fabrics designed by Edward Pond Des. R.C.A.  
Chair designed by Ronald Carter Des. R.C.A.

# Miscellany

## Ultrasonic homogenizer

Designed for producing small quantities of emulsions mainly for laboratory use, the *Minisonic* homogenizer produced by Ultrasonics Ltd has the clean appearance expected in laboratory equipment. The moulded form of the twin flask mounting which merges into the motor housing does not quite overcome an impression of incompleteness in the design, possibly given by the hanging effect of the flask housings which might have been extended to the base; nevertheless the unit has been designed for convenient operation and shows that attention has been paid to the value of good appearance.

The unit, which mixes by vibrating a thin blade in a liquid stream at ultrasonic frequencies, has been produced from information supplied by J. S. Smith, technical service manager of Ultrasonics Ltd, in conjunction with Brian B. Fordham, the firm's chief engineer, and Tom Wolsey, consultant designer. W. H. MAYALL



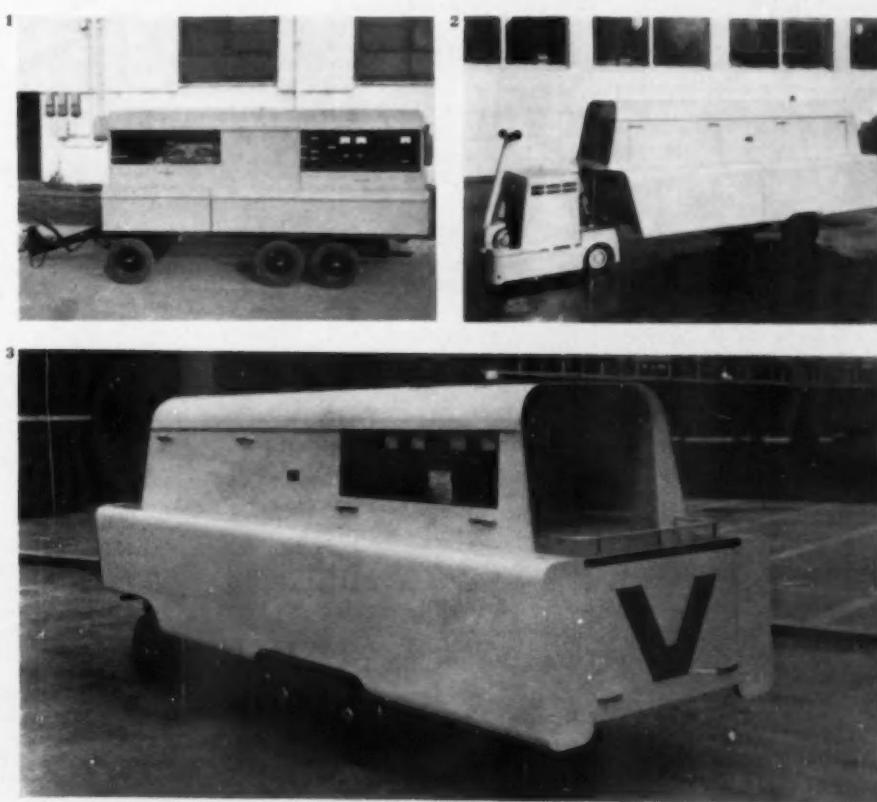
## Face lift for a generator

A commercial version, 3, of a mobile electric power unit previously made under Ministry of Supply contracts is now being produced by Vernons Industries Ltd. Primary applications for this generating set are in aircraft starting and servicing. Under such strenuous conditions the set must be given protection in all weather conditions.

Though basically simple and unpretentious the original design, 1, revealed a lack of integration in such elements as the externally mounted fire extinguisher and exposed chassis. The firm set out to improve the appearance of this 40 kW petrol engined generator without changing the basic constructional details, and without impairing access to the interior - an important priority in equipment of this type. When developing the equipment the manufacturer consulted Norman Stevenson on the design of the bodywork. By concealing the chassis and extending the canopy to form a housing for the fire extinguisher the designer has been able to achieve a better proportion.

In the MOS version, both batteries and output cables were stored in the side lockers at the base of the canopy. For the commercial model, batteries are within the canopy itself and the output cables contained within a boot locker, the door of which slides away beneath the rear platform. As in the previous model the whole canopy can be lifted off by removing 12 bolts.

A smaller 20 kW articulated unit, 2, shows how the design has continued through Vernons Industries' range of power units. Here, The Yale & Towne Manufacturing Co supplies the pedestrian-controlled battery driven tractor.



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# NEWS

## PEOPLE

### An engineer's designer

With the very first job he was given, a young designer committed the classic boob of inadvertently locating the ladies' powder room for the then projected *Brabazon* airliner outside the fuselage. Thus a promising career in industrial design very nearly came to an end at a time when both the man and the profession were rather new and in need of a better reputation. The year was 1947 and the young man was Alec Kirkbride, then 22, who had just been appointed technical assistant to Lonsdale Hands, industrial designer.

Evidently it was a salutary experience, for Alec Kirkbride has made few mistakes since. Today he is one of the most successful industrial designers in Britain. Yet he is not what one might call a 'designers' designer'. He is seldom seen at places where designers



Alec Kirkbride

tend to meet. He belongs to no societies, rarely makes a speech or gives a lecture, hardly ever commits himself to print. Although he does not consciously avoid social contacts in the design world, and though, in fact, he is a very sociable person, his circle does not include the usual proportion of architects, painters, critics and other devotees of industrial design. On the other hand, as far as his clients are concerned, he is certainly an 'engineers' designer'. Having read engineering at Cambridge and served as an engineer officer in the war-time Royal Navy he is very much at home with his clients' technical staffs. He believes that engineers as a group produce more and better creative ideas, especially from the standpoint of real intellectual achievement, than all the industrial designers in the kingdom.

This common bond with the engineers has led him to specialise in the design of fairly technical products. Almost the first commission which he received on setting up his own practice in 1951 was the redesign of the Rotaprint R30 offset printing machine, in which the elimination of certain difficult manufacturing operations figured as prominently as the need for a new look. The design was an immediate and resounding success and set a pattern for the practice which has repeated itself ever since. Mr Kirkbride thinks that design, like surgery, is almost impossible to delegate, and despite the volume of work which is offered to him he employs a very small team. He likes to spend most of his time at his clients' works or at the drawing board, and leaves all the business administration to his wife, Julian, who is a full partner in the practice.

For the future, Mr Kirkbride sees industrial design developing into a more sophisticated art and a more exact science, with closer examination of point-of-sale conditions and product-user relationships. On the more personal side, he supposes that eventually he

must become a mere employer of designers and a committee man – but not yet!

L. BRUCE ARCHER

### European standards

Douglas Scott, who runs DS Associates, is working on an important new development with Ideal-Standard (Ideal Boilers & Radiators Ltd). The company approached him in the first place through the CoID's Record of Designers, and asked him to design a new range of boilers for the firm's European branches, and he is also working on designs in fireclay for Ideal-Standard's Italian and Belgian branches. Mr Scott therefore is in the unique position of producing designs for sale in France, Belgium, Switzerland and Italy. This is probably the first time a British designer has been given the opportunity to produce designs specifically for the European market. (As each country will have its own model of boiler, with design changes according to technical and market requirements, Mr Scott spends much of his time at the moment on lightning visits to the various European factories.) It will be some time before any of these designs are on the market, but Mr Scott hopes to make radical changes to the appearance of the boilers.

He has also designed an interesting caravan, RIGHT, for Farlander Ltd, a new company. The caravan, which will soon be in production, folds up for towing and storage. It will be made in plywood and glass fibre, with a translucent glass fibre roof. Mr Scott designed the exterior and the interior (which includes sleeping accommodation for four, a fold-away table, cooking and washing unit, storage cabinets, etc).

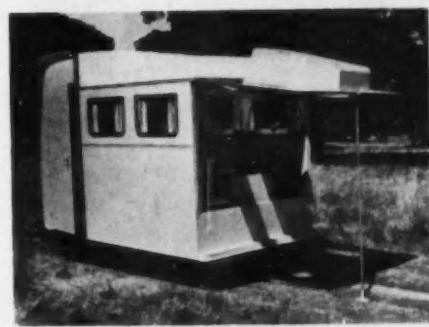
Other recent work includes record changers and a tape deck for Birmingham Sound Reproducers Ltd (he also designed the chairman's private yacht), the new GPO vending machine for stamps, letter cards, post cards, etc, which is now in use in the Remnant St



Douglas Scott

Post Office, the coin box for the new kiosk (DESIGN February page 65), Associated Automation Ltd's new accident insurance machine (DESIGN April pages 38–42), and a portable field telephone transmitter unit for Marconi Instruments Ltd. (This has been redesigned from the user's point of view. Mr Scott has regrouped the controls so that they are now placed logically in accordance with the sequence of operations involved; he has improved the general shape, and introduced a new colour scheme.)

After training at the LCC Central School of Arts and Crafts, Mr Scott worked for six years with Osler & Faraday Ltd, the lighting fittings company. He was then appointed chief designer at GVD Illuminators, an illuminating engineering firm, and subsequently joined Raymond Loewy, who then had a London office, as design assistant from 1936–39.



Folding caravan

This folding caravan, in glass fibre and plywood, has been designed by DS Associates for Farlander Ltd (see European standards).

After the war he started to work as a free lance designer and lectured part time at the LCC Central School of Arts and Crafts (he was one of the founders of the present industrial design course at the Central). In 1949 he went into partnership with F. C. Ashford, forming Scott-Ashford Associates Ltd. This partnership was dissolved when Mr Ashford was appointed to the department of Industrial Design (Engineering) at the Royal College of Art. DS Associates was formed in 1957.

Mr Scott emphasises that the credit for work produced by DS Associates should go to the firm as a whole, rather than to himself. All designs are achieved through teamwork, and the group, which now consists of four designers, headed by Mr Scott, works together on the problems involved.

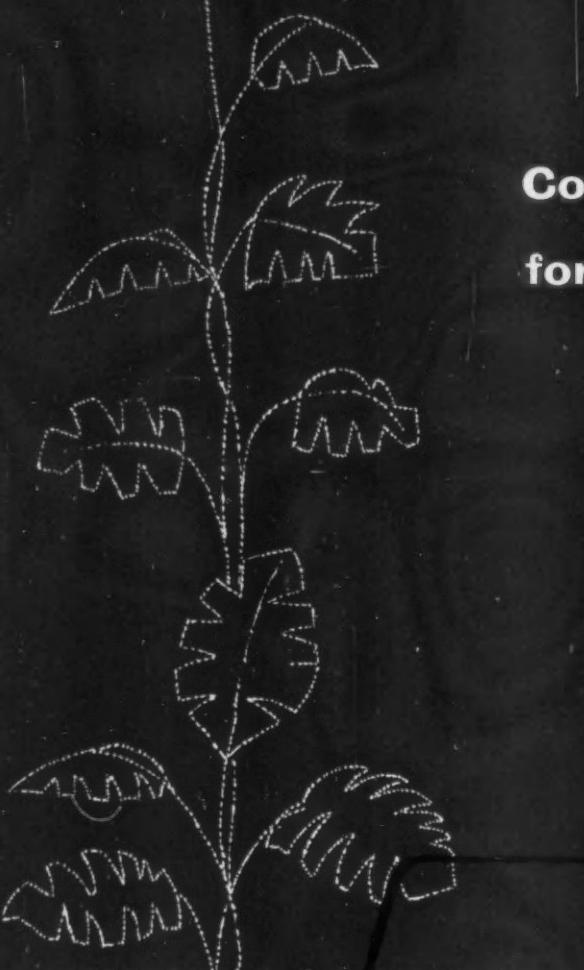
### Brighter bedding

Gaby Schreiber and Associates has been appointed general consultant designer to the Dunlopillo division of the Dunlop Rubber Co Ltd. The work will include new designs for Dunlopillo divans and beds, as well as advice on a new range of mattress ticking materials. The firm will also act as colour consultant on the flooring materials produced by Semtex Ltd (these are marketed by Dunlopillo).

### Committee for consumer protection

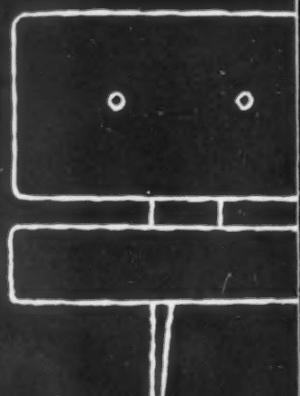
A committee on consumer protection has recently been set up by the Board of Trade under the chairmanship of J. T. Molony. The 11 committee members include Rex Cohen, deputy chairman and joint managing director, Lewis's Investment Trust Ltd and Selfridges Ltd; Lord Geddes, a director of P & O, and a member of the board of the British Travel and Holidays Association; Edward Lewis, chairman of the Decca Group; Miss Agnes Richmond, assistant secretary, Scottish Trades Union Congress; Mrs Dorothy Stone,

*continued on page 65*

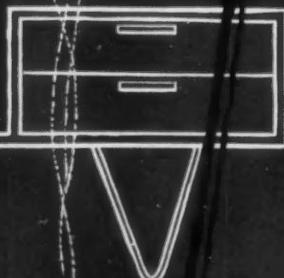
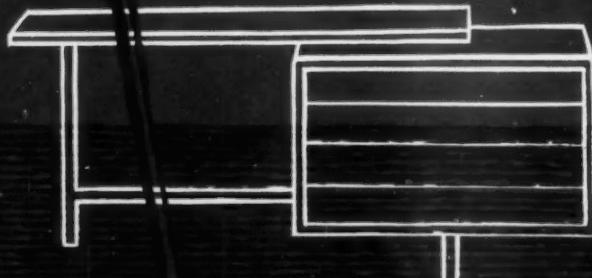


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## NEWS

wife of a London solicitor; and Mrs Beryl Drummond, wife of the headmaster of Cardiff High School. The terms of reference of the committee are "to review the working of the existing legislation relating to merchandise marks and certification trade marks, and to consider and report what changes, if any, are desirable for the further protection of the consuming public".

### People in The Design Centre

Recent visitors to The Design Centre included the Hon John Hay Whitney, the American ambassador; members of the Ghana parliamentary delegation, who saw



*John Hay Whitney*



*Mabel Howard*

the *Designs of the Year 1959* exhibition during their tour of the United Kingdom, and Mabel Howard, one time Minister of Health in New Zealand. Miss Howard, a former chairman of the New Zealand hospitals committee, said that she wished she had known about The Design Centre and 'Design Index' when she was furnishing New Zealand's lavish new hospitals recently.

*Members of the Ghana Parliamentary delegation in The Design Centre recently with A. Gardner-Medwin, head of the industrial division, ColD.*



She intends to make sure that those responsible for refurnishing in future know about the Centre, and make use of its services.

### REPORTS & CONFERENCES

#### Broad outlook for students

The combination of good engineer and sound designer is rare and with a view to correcting this, Dr J. Topping, principal of the Brunel College of Technology, Acton, is investigating the possibility of close co-operation between his college and neighbouring art schools. Dr Topping wishes to broaden the specialised and narrow training which so many engineers are forced to undertake before attaining any of the higher qualifications.

By incorporating some art studies into the courses now being run at his college, some of the wider aspects of engineering may be made apparent to students. An initial introduction to ergonomic studies may also find a place at this progressive technical college. Dr Topping is a member of the Hives Council for Technological Awards.

#### Accident prevention

Industrial health is a problem to which much talk is devoted, but which still lacks concentrated attention and widespread research. One of the few departments in this country devoted to this subject is at the University of Durham. The Nuffield Professor there, Professor R. C. Browne recently gave a comprehensive address to a safety training course for station superintendents in the North Eastern Region of the Electricity Council on *The Human Biologist Looks at the Problem of Industrial Accidents*.

He pointed out particularly that accidents are hardly ever accidental. They are rarely due to carelessness on the part of the person who suffers them. They can be prevented by care in the selection, and especially in the training, of the workman, and by care and imagination in the design of the equipment which he uses.

This review has recently been published in a limited edition by the Electricity Council, Winsley Street, London, W1, and merits widespread reading by many managers and executives in industry. The Electricity Council would do a great service if it printed many more copies of this booklet and made them widely available.

B. SHACKEL

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The suggested institute would also sponsor or com-

## WORLD REFUGEE YEAR

June 1st 1959 - May 31st 1960



Must they always look in vain?

Help end their misery

Send your contribution to:

World Refugee Year, Central Fund

At any Branch of the

National Provincial Bank Ltd.

Design by Rob Perritt, 1959, 1st Commemorative Card



#### Poster appeal

*Designed by Rob Perritt, this poster is the contribution Design Research Unit has made to the World Refugee Year appeal.*

mission design projects and research that would emphasise pioneering concepts. There would not necessarily be any immediate commercial use for the specific results. Essentially it would be an attempt to find or suggest new ways of design - and to get such projects before the public.

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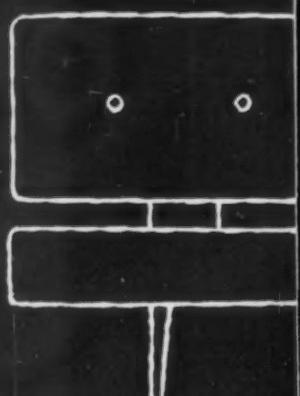
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*continued on page 67*

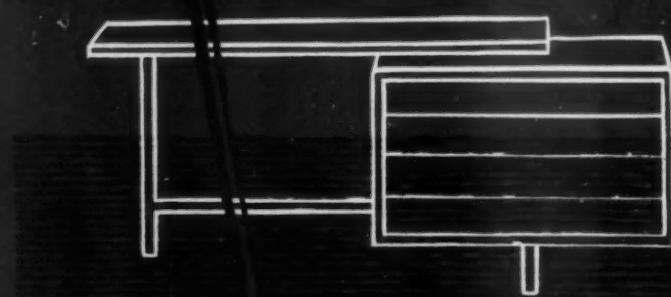


**Contemporary design  
for every occasion**

**CAMDEN FURNITURE HIRE Limited**



1, Abercorn Road  
Mile End Road  
London E3  
Telephone 413744



## NEWS

wife of a London solicitor; and Mrs Beryl Drummond, wife of the headmaster of Cardiff High School. The terms of reference of the committee are "to review the working of the existing legislation relating to merchandise marks and certification trade marks, and to consider and report what changes, if any, are desirable for the further protection of the consuming public".

### People in The Design Centre

Recent visitors to The Design Centre included the Hon John Hay Whitney, the American ambassador; members of the Ghana parliamentary delegation, who saw



*John Hay Whitney*



*Mabel Howard*

the *Designs of the Year 1959* exhibition during their tour of the United Kingdom, and Mabel Howard, one time Minister of Health in New Zealand. Miss Howard, a former chairman of the New Zealand hospitals committee, said that she wished she had known about The Design Centre and 'Design Index' when she was furnishing New Zealand's lavish new hospitals recently.

*Members of the Ghana Parliamentary delegation in The Design Centre recently with A. Gardner-Medwin, head of the industrial division, CoID.*



She intends to make sure that those responsible for refurnishing in future know about the Centre, and make use of its services.

### REPORTS & CONFERENCES

#### Broad outlook for students

The combination of good engineer and sound designer is rare and with a view to correcting this, Dr J. Topping, principal of the Brunel College of Technology, Acton, is investigating the possibility of close co-operation between his college and neighbouring art schools. Dr Topping wishes to broaden the specialised and narrow training which so many engineers are forced to undertake before attaining any of the higher qualifications.

By incorporating some art studies into the courses now being run at his college, some of the wider aspects of engineering may be made apparent to students. An initial introduction to ergonomic studies may also find a place at this progressive technical college. Dr Topping is a member of the Hives Council for Technological Awards.

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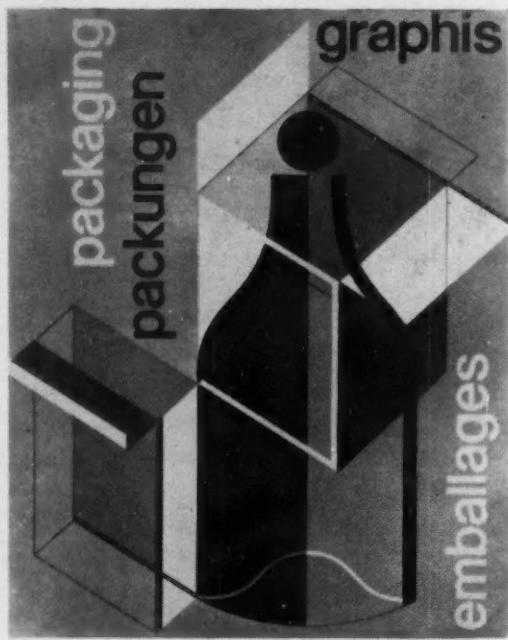
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*continued on page 67*



# packaging

AN INTERNATIONAL SURVEY OF PACKAGE DESIGN  
A GRAPHIS BOOK EDITED BY WALTER HERDEG

15 sections Packs for Textiles, Clothing & Accessories; Food; Drinks; Household & Miscellaneous; Sports & Recreation goods; Cosmetics & Perfume; Pharmaceutical products; Stationery & Wrapping Papers; Gift Packs; Family Ranges; Shipping Containers & Outer Cartons; Display & Point of Sale Packs; Re-usable Packs; Record Covers; Folding Box Construction with introductory surveys by experts

1022 illustrations 34 in colour 322 pages 12" x 9½" cloth

READY NOVEMBER

5 Gns. net

**sylvan press** MUSEUM HOUSE LONDON WC1

## Chairman's Office *by* **Ian Henderson**

This luxurious and dignified office has been planned, redecorated and furnished by Ian Henderson. The room contains a small conference table, together with a 5' 6" desk, a glazed built-in bookcase (8' 0") with cupboard under, etc. The secretary's room adjoining is in a similar style. Specialists in complete office and domestic interiors, including panelling, fitments, fine carpets and beautiful textiles. Furnishing schemes carried out to the requirements of architects and interior designers, or to Ian Henderson's own design.

**Ian Henderson Ltd**

184 SLOANE STREET, LONDON, S.W.1    BELgravia 3271/2  
(200 yards from Knightsbridge on the left)



eventual introduction of improved methods and techniques. (c) *Variety reduction.* In most firms there are just a few products that carry the factory – and others are creating a headache but no real turnover. Very often one-fifth of the products account for 80 per cent of the turnover and four-fifths of all the other varieties produced yield only 20 per cent. This sort of situation is an admirable hunting ground for variety reduction.

This was two days well spent – and I have only one major criticism: our three professional experts on work study did not give us factual case histories of how development projects can be influenced by rationalization. Such projects of course do exist, even in the furniture world. Again I deplore the assumption that a product should be designed first for appearance, and then re-hashed for production purposes by another group of people.

It is hoped that in further series devoted to standardisation and simplification there will be more actual examples of the process of evolving new designs, with examples that need not necessarily come from the timber and plywood world alone.

GEORGE FEJER

#### Policy for textile machinery

The Textile Institute's annual conference at Scarborough earlier this year was the first to be devoted entirely to the discussion of textile machinery development. Under the title *Machinery for Textiles: the Demands of the Industry*, papers were given which covered all stages of textile processing.

The demands of the industry cannot be simply stated when there is a diversity of manufacturing processes in which the only link is the manipulation of fine fibrous materials, but the comments of textile manufacturers could be summarised as the need for improvements in machine control and the need for more mechanical handling between processing stages. Easier installation and a greater mobility in machine location were also felt to be advantageous. Textile machinery development depends very much upon considerable experience of the material being worked, a factor often overlooked by the general engineer. Methods which may appear capable of improvement have often been determined by rules quite unobtainable mathematically and technical improvements on some of the present basic processes may only be marginal. On such established process machinery, there would appear to be a great opportunity for the industrial designer to incorporate improvements in servicing and control to give even the most traditional machines an added appeal to the machinery buyer, especially in the overseas markets.

Because some methods have not changed for a hundred years, it is not implied that the textile machinery industry is backward in outlook. The industry as a whole is very alive to the possibility of linking processes by automatic control, and it is in this field that we can expect to see vital changes in methods of textile manufacture. Although the conference concentrated on specific technical changes there is no doubt that if industrial design policies are related to these developments we can expect to see some exceptional changes in textile machinery.

W. H. MAYALL

#### Ergonomics course

The British Council is organising a course *An Introduction to Ergonomics* in London from October 25–November 7. The course, the first of its kind to be offered by the British Council, is designed to provide a



#### Gardening department

*THM Partners has been commissioned to carry out an extensive redesign programme at Bentalls of Kingston; the illustration shows part of the gardening department, which is the first section of the store to be completed. The selling and display units, above,*

survey of research developments in ergonomics and their application to work design and organisation. The director of studies will be K. F. H. Murrell, of the Department of Psychology, Bristol University, and there will be lectures by speakers who are engaged in applying ergonomics in industry.

#### Continental typography

Walter Plata, of the Bauer Typefoundry, will give a lecture on current Continental typography to the typographers' group of the SIA. The lecture is at 6.45 pm on October 13 at Monotype House, 43 Fetter Lane, EC4. Members and guests are welcome.

#### COMPETITIONS

##### Industrial art bursaries

The Royal Society of Arts has recently announced details of its 1959 Industrial Art Bursaries. The prizes, in most cases of £150 each, amount to £4,300 (£1,000 more than in 1958). The competition is open to students attending an art, architectural or technical college, and to designers who intend to take up industrial design as a career. Further details are available from the Bursaries Officer, Royal Society of Arts, John Adam St, Adelphi, London, WC2. The last date for receipt of entries is October 12.

#### EXHIBITIONS

##### The Centre in the Provinces

Edwin Jones & Co Ltd, the Southampton retail store, recently co-operated with the CoID to stage *The Design Centre comes to Southampton* exhibition in the store. The exhibits, which were on display in a replica

of The Design Centre in the store's exhibition hall, included tableware, carpets, travel goods, furniture, electrical goods, etc, and were all on sale in the store.

A similar exhibition, *The Design Centre comes to Manchester*, opens at Pauldens of Piccadilly, Manchester, on September 24, for several weeks.

#### MISCELLANEOUS

##### New form for laminates

Formica Ltd has recently introduced Formica *Beautyboard*, a ½-inch thick bonded composite board with a specially developed plastics decorative surface in all the standard Formica range of patterns and colours. Formica *Beautyboard* will be produced in 8-ft × 4-ft sheets, and the firm suggests that it will be particularly suitable for use in large areas.

##### Bright outlook

The latest example of direct mail advertising to be circulated by the printing firm of Drew and Hopwood Ltd, consists of a series of coloured blotters with drawings and verse, telling of the trials of a fictitious client, Archibald Bright. Each blotter relates how a problem facing Mr Bright is solved with the aid of the resources of Drew and Hopwood Ltd.

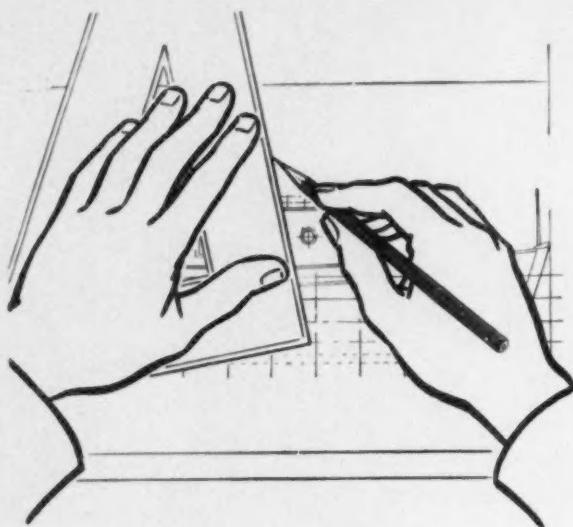
##### New printer for DESIGN

With this issue Tillotsons (Bolton) Ltd succeeds Balding & Mansell Ltd as printers of DESIGN.

##### DESIGN on microfilm

From January 1960 the previous year's volumes of DESIGN will be available to subscribers in microfilm form. The microfilm edition will be made and supplied

*continued on page 69*



"To a chap like me –  
and I'm proud of my work – my pencil's  
my living.  
The pencils I use have to stand up to fast  
hard work, their grading's got to  
be absolutely spot on – not almost  
or nearly but bang on the dot every  
time.  
The leads must hold their points  
and flow smoothly throughout a long line –  
no crumbling or 'clinkers' mark you! –  
and if I erase a line it must go cleanly –  
there's no 'furrow' left in my paper  
so you won't find ghost lines in prints  
made off my drawings. As a matter of  
fact you can tell from a print when it is  
my drawing – the print's always first class."

"What pencils do I use?"

"Venus drawing pencils of course, the ones  
with the crackle finish! – how else  
do you think I keep up my high standard?"

**VENUS**  
DRAWING  
PENCILS

\* VENUS Drawing Pencils are made in 17 accurate  
grades from 9H to 6B.

THE VENUS PENCIL CO., LTD., LOWER CLAPTON ROAD, LONDON, E.5

# GORDON RUSSELL

at the Ceylon  
**TEA CENTRE**

From September 18th until October 1st  
an exhibition of Gordon Russell furniture  
will be held at the Ceylon Tea Centre  
in Lower Regent Street – just off Piccadilly  
Circus. The exhibition will embrace  
dining groups, bedroom and occasional  
furniture for domestic use  
as well as desks and examples  
of purpose-made furniture.  
In addition, to illustrate the  
Contemporary but Timeless  
design of our furniture,  
we shall be showing some  
Gordon Russell pieces from  
an earlier period.

No one interested in good  
furniture design should  
miss this exhibition at the  
Tea Centre. You can get a  
good cup of tea there too.  
Opening hours:  
Monday to Friday

10.0 am — 6.30 pm

Saturdays

10.0 am — 1.0 pm



**Gordon Russell  
Limited**

BROADWAY, WORCESTERSHIRE

*Contemporary but Timeless*

CRC 2

DESIGN 129

by University Microfilms Ltd, 44 Great Queen Street, WC2; prices will be announced later in the year.

#### Consumer news

Members of the Consumers' Association Ltd can now subscribe to the American *Consumer Reports*, published by the Consumers' Union of America. Subscription rates are £2 for one year, £3 10s for two years, and £4 15s for three years.

#### Gold medal

*Ducatoon*, a fabric design by Lucienne Day for Heal Fabrics Ltd (DESIGN April page 48) has been awarded a gold medal at the *California State Fair and Exposition* 1959.

## LETTERS to the Editor

#### Fit for designers

SIR: The new drawing office equipment described in your article *Fit for Designers* (DESIGN July pages 44-5) is certainly a step in the right direction and the manufacturer is to be congratulated.

Perhaps the views of a firm employing over 1,200 draughtsmen may interest your readers since we recently designed similar equipment for our own use. 140 sets have so far been installed.

Firstly the comfort of the draughtsman was considered. Despite the tendency, particularly in the USA, to provide a position designed for sitting at approved heights (28-inch table, 17-inch chair), it was decided to continue the sit-stand position. This decision was based mainly on the research work carried out in France by Professors L. Tanon and J. E. Laurent and the Battelle Institute at Frankfurt which coincided with

the result of a questionnaire completed by all chief draughtsmen in the firm, but it should be noted that beyond the testing of prototypes under working conditions no original research work has in fact been carried out by us on this subject.

The sit-stand position not only gives the draughtsman a chance to stretch his legs and vary his position but is the only one giving full coverage of a normal sized board. Your illustration (DESIGN July page 45) shows how small an area can be effectively covered when sitting. The raised position is also more convenient for the many discussions that go on round the board by engineers and others visiting the draughtsman.

The provision of a board that not only tilts smoothly and locks firmly but also slides up and down is essential if men of different heights are to be accommodated. Our design can be fitted with the tilt-slide board mounts made by Hall Harding Ltd, E. N. Mason & Sons Ltd, and Dargue Bros, and others could no doubt be adapted for this purpose. The outer brackets are in all cases eliminated by mounting straight into the legs of our stand.

Careful investigation showed that in nearly all cases a great deal of storage space was required if desk tops were not to stay littered with drawings or stacks of files. This was accordingly built into the equipment, though it is not essential to order it if not required. Apart from the usual instrument drawer, provision is made for rolled-up drawings, reference books and folders, personal possessions such as a cup and jug, bicycle lamp and pump, etc. This has been much appreciated.

The equipment is used mainly in multiple units and the side reference tables, when in series, are carried by the drawer units except for the last one which requires legs; a cantilever linking arm from the drawing stand



The drawing office equipment designed by Metropolitan-Vickers Electrical Co Ltd (see Fit for designers).

also contributes support. Units can be double-banked in parallel, for the centre of an office. The slight slope of the table top, covered with desk lino, assists in reading the drawings but does not make them slip off.

R. M. KAY  
Industrial Design Engineer  
Metropolitan-Vickers Electrical Co Ltd  
Trafford Park  
Manchester 17

#### Ad-impact

SIR: *Graphic Design 2* (DESIGN June pages 22-8) illustrates and comments upon the design of a selection of advertisements "chosen by the author in conjunction with an editorial panel". It is rightly stated in the article that "If (advertising) design is good, the people will be receptive", but I wonder if, in selecting and commenting upon the designs the panel has really considered the probable reaction of "the people". You may be interested in the reactions of one of them.

The Egg Marketing Board advertisement, I think, justifies all the good things said about it. It made me want to go home and try to make some new and eggier cakes and custards, and it emphasised the existence of the Egg Marketing Board. But Tom Eckersley's Lion was for me the one blemish in a splendid advertisement.

The poor tired man in the Horlicks advertisement aroused my sympathy, and the Saxone Coffee-and-Cream made me want to see the shoes in a Saxone window.

But the Rotaflex advertisement, to my mind, fails completely. The photograph and layout are doubtless excellent, but the copy and the illustration seem completely unsuited to each other: "Fascinating in their tremendously varied modern shapes and colours . . .", and the only one illustrated is a particularly unvariable looking hard-boiled egg.

They "are most inexpensive" (they're concealing something) "ranging from" (they're obviously going to offer us a bait) "as little as" (yes, I thought so) . . . the whole line, it seems, is at the level of a sale of 2s 11d gingham in a small drapers. Then, almost as an after-thought, comes the statement that the model illustrated costs £7 10s!

The whole advertisement has left one in complete ignorance of the Rotaflex range, and has done nothing to arouse one's interest. "Exciting", "tremendously

continued on page 71

**Estimate**

Auckland Works Abingdon Road London SW11

**H**

**H Hacker Limited**

Colour Printers and Designers

BATTERSEA 2245 & 2246

**Sample**

This is a free colour sample card showing the quality of paper and finish available from H Hacker Limited. Colour Printers & Designers.

**H**

**H Hacker Limited**

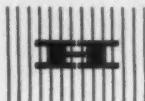
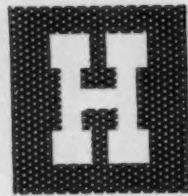
Colour Printers and Designers

**From**

**H Hacker Limited**

Colour Printers and Designers

AUCKLAND WORKS ABINGDON ROAD LONDON SW11 / TELEPHONE BATTERSEA 2245 & 2246



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Said our designer, M.S.I.A. and all that:  
 "All this ad needs is sixty five words of brilliant copy  
 giving the full story of the equipment, supplies  
 and services which Hall Harding provide  
 for the drawing office, the designer and the draughtsman".  
 We've got a better idea.  
 We've got a mailing list to keep you posted on new developments.  
 May we add your name to it?

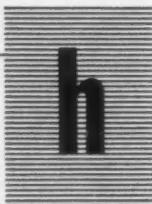
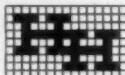


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Hall Harding Limited

Stourton House, Dacre Street, S.W.1

Telephone: ABBEY 7860



BY APPOINTMENT TO  
 H.M. QUEEN ELIZABETH II  
 UPHOLSTERERS AND SUPPLIERS  
 OF FURNISHING MATERIALS

## Beresford & Hicks of London



## Executive Office Furniture

in Teak, Mahogany  
or Walnut

See our complete range

at

**BERESFORD & HICKS**  
**Curtain Road, E.C.2.**

Enquiries are invited

## LETTERS

## BOOKS

varied" - how much more aptly this applies to the dynamic, staccato Hawker Siddeley advertisement. On one of "the people" at least, the effect has been to induce something approaching "sales antagonism".

C. E. FIELD  
6 Eastmunt Road  
Esher  
Surrey

### More stereo solutions

SIR: Clement Brown's letter *Solution for Stereo* (DESIGN May page 69) is an over-simplification. All types of speakers must be considered in relation to the acoustics of the room; there is no universal solution nor even are there, as he intimates, three solutions.

Column speakers are one possible solution where space is at a premium (they may each incidentally include two units), but in beaming the high notes towards the ceiling (either in columns or otherwise) the material of the ceiling and its height must be considered. A high ceiling with acoustic tiles would absorb almost all the high frequencies. Some column speakers have a conical dispenser above the speakers which throw the higher frequencies horizontally; others do not.

Sealed enclosures with special damping and large magnets enable cabinet size to be reduced considerably; their low efficiency is not relevant as most amplifiers are capable of delivering more undistorted power than required, but the size of the room should be taken into account when purchasing an amplifier.

Electrostatic speakers on the market so far suffer from some serious disadvantages and do not provide the optimistic results Mr Brown expects. They have to stand about three feet away from the wall; they are large and they do not work satisfactorily from all amplifiers; so far they are unsuited to tropical climates.

However, regardless of the speaker system, the best listening position is still mid-way between them, and preferably near the apex of an equilateral triangle, just as the best seat at a concert lies on the centre line and not too close - this factor is inescapable while we have two ears!

PETER E. M. SHARP  
Troughton & Young Ltd  
Imperial Court  
Basil St  
London, SW3

## BOOKS

### Danger at play

A report on Toy Safety and on Accidents to Children attributable to Toys.

Portsmouth Junior Chamber of Commerce, 46 Commercial Road, Portsmouth.

*Danger at Play* reads like a horror story for parents, with its alarming catalogue of serious accidents caused by toys from cuddly bears to catapults. It has already prompted me to discard a number of my own children's toys as dangerous hazards.

This report analyses the chief causes of accidents with toys and seeks means of reducing them. It emphasises the responsibility of parents in choosing suitable toys, and in the case of such obvious dangers as toy weapons - bows and arrows, guns, catapults - "the blame for the appalling toll of injuries must fall fairly and squarely on

the shoulders of parents".

But the report hits hard at manufacturers, too. Though some, it says, are scrupulously careful about the safety aspect of their designs, far too many are not nearly careful enough. Faulty design and unsuitable materials are often the direct cause of accidents.

The following are some of the main criticisms levelled against toy design, with suggested improvements: too many metal and plastics toys have sharp and jagged edges, such as metal buckets, spades, paintboxes and easily broken polystyrene rattles. Thin gauge metal edges should always be turned over. Rubber or plastics should be used for buckets and spades. Rattles and similar toys should not be made of polystyrene, for it is extremely brittle and has a glass-like broken edge. More suitable plastics for toys are urea formaldehyde, polyethylene and cellulose acetate.

The eyes of cuddly toys are too often made of glass, and fixed only by a wire stem pushed into the head. The eyes should always be of plastics, with a secure fixing such as a retainer button inside the head or a locked nut and screw.

More care is needed over the size of toys and parts of toys for young children who tend to put everything into the mouth. Balls strung on elastic across a pram, for example, should be large enough not to wedge in a baby's mouth. Heads and limbs of dolls should be firmly fixed or too large to swallow.

Rattles are often filled with pebbles, beads and even lead shot which may be swallowed or inhaled if the rattle is broken. The contents should be entirely harmless - such as large sugar crystals which are used by one manufacturer. Some children's tricycles overbalance easily. This is caused if the wheel base is too short or the distance between rear wheels too narrow. Clockwork toys should have the spring and cogwheels enclosed, and fixed keys should be set far enough away to avoid pinching fingers if the toy is picked up before it has run down. The list goes on. But these are some glaring examples of poor design in toys endangering the children who use and abuse them.

How can toy accidents be reduced? By legislation, the report suggests, in extreme cases of danger. It recommends the prohibition, for example, of the manufacture, import or sale of celluloid or highly inflammable toys. By education of parents and manufacturers to make them more aware of their responsibilities. And finally by the formation of a toy advisory group which would examine toys for safety and suitability and issue its official approval to those which come up to required standards. It is suggested that this group should be set up initially by the toy industry and should eventually become completely independent. Approved toys would then be sold with a label giving the age for which they are suitable.

This report deserves wide publicity, and I hope the toy industry will meet the challenge which it holds out, for it puts a very strong case for the need for safer toys.

DOROTHY MEADE

### The Museum of Modern Art, New York Gio Ponti

Two monographs, *la Rinascita*, Alec Tiranti Ltd. In many fields of human activity, such as psychology, sociology, and art (painting and sculpture, that is), absolute standards of judgment have lost their power. Everybody recognises that strict canons of 'good' and 'bad' inhibit perception and constrict judgment. Not



Flexibility in conference

These conference tables, designed by Charles Gage and made by Heal's Contracts Ltd., can be fitted together to provide a variety of different arrangements. The tables and leaves are of a similar shape and size, and slides pull out from the tables to support the leaves. The tables cost £35 11s 6d and the leaves £16 4s.

so in the field of design: here summary value-judgments (it's good, it's bad, it's pointing-in-the-right-direction) thrive.

The naive and totalitarian rigour of critics of designed objects is schematically displayed in *The Museum of Modern Art, New York*, when Sir Herbert Read states in the preface "decadence is but another name for bad taste". Designed objects, as Sir Herbert makes clear, are not to be regarded as determined by social use or ergonomic measure. Society is "the avalanche of vulgarity that meets us everywhere we turn"; industrial design, on the other hand, should conform "to absolute standards of number and proportion". Thus, objects are valued only in so far as they are extra-social; they are assessed in a sphere quite apart from physical usage or their role as symbols. Sir Herbert's high principles are followed by a commercial from Arthur Drexler for his Department of Architecture and Design. Full of rigid certainties, it types Mr Drexler as Edgar Kauffman's true heir at the Museum of Modern Art. For example, he says that "the department does not collect jewelry or clothing"; well, alright, it doesn't have to. But, why not? "Because they are too much under the influence of fashion and are therefore ephemeral" (my italics).

To sum up: this handbook will be useful mainly to first-year design-students in a hurry to put their heads in sand and their feet in clouds.

Gio Ponti is much more useful, because it gives a picture of the Italian designer as an *Uomo Organizzazione*, not as a maladjusted Platonist in a world of (ugly) shadows. His recent call for completed forms (forms to which nothing can be added or taken away) is an academic prescription that does not suit objects designed for public currency. However, he is not squeamish about using publicity, being busy, flashy, pragmatic, turning out ephemeral things. His dashboard bed-head, the *La Pavoni Espresso machine*, have a driving pace and glitter that incorporate play elements and fantasy in a way that makes Platonist-rooted 'good' and 'bad' seem very misty, just 'in the mind', not an event in society.

LAWRENCE ALLOWAY

### Forme nuove in Italia

Carlo Bestetti, Edizione d'Arte, Rome, Alec Tiranti Ltd, £5

A poor cover apart, this is a well produced book, illustrating carefully chosen and generally excellently photographed products. These range from beautifully

continued on page 73

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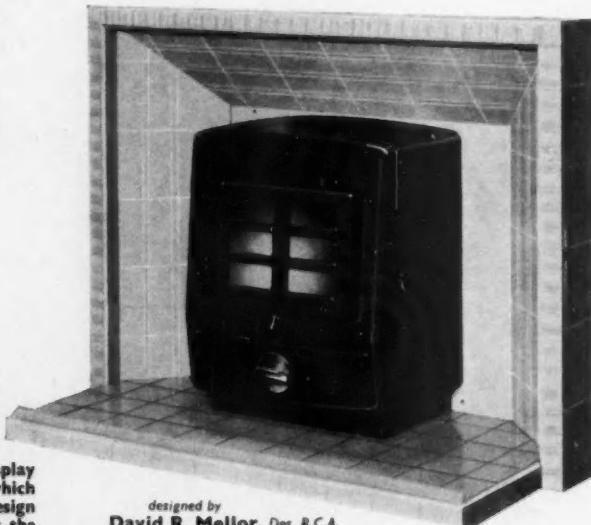
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simple steel tools to interiors (particularly interesting is a Gio Ponti room, if one can rely on the authenticity of the colour effect), and include textiles, glass, plastics and cars. Outstanding are a flask in blown glass by Vennini – an attractive mixture of shape and pattern an ingenious shadow wallpaper by Fontana, the simplicity of a Paoli rush basket, and the clear proportion and shape of a chimney hood exhaust fan by Paganini. With exceptions, mainly in the pottery and textile sections, the work seems worthy of selection.

For all this I found the book rather dull when it should have been a story of triumph. The reason might be that this type of survey tends to be out of date before it appears. It lacks the fresh excitement of the periodical, for it is in a sense history, and most of the work illustrated has appeared somewhere before.

Another, and perhaps more disquieting, factor is the attitude adopted to industrial design in the text. This suggests that a new artistic Renaissance may be discerned in the work – that one is looking at *objets d'art*. This confuses and I think does design a disservice, for there is perhaps too much conscious aesthetic in these products (which is romanticised in some of the photographs).

AUDREY LEVY

#### Pattern making for schools

*Tom Gourdie, The Studio Ltd, 7s 6d*

Tom Gourdie's book *Italic Handwriting*, published by The Studio Ltd in 1955, was written for a very general public. Now Studio has published Mr Gourdie's latest book *Pattern Making for Schools*. As the title suggests, this book is written for a more limited readership, teachers in particular, though anyone interested in elementary pattern making would find the book well worth its price.

The book is the result of a series of exercises designed as a method for teaching the art of pattern making related to a simple craft; potato, art gum, or lino cuts. Mr Gourdie has employed his method with success in his teaching and is sufficiently convinced of its validity to offer it for our consideration and use.

Simple, clear, well illustrated pages on the geometric basis of pattern and the craft of potato printing are followed by pages of prints which show each basic repeat form in turn. A few of these patterns are visually interesting, one or two quite exciting. Many of the motives used though are unimaginative in treatment and the designs naturally suffer from this lack of creative interest. A few pages are devoted to the more common repeat methods, whole pages being given to illustrate each. It seems a pity in so small a volume to have squandered space in this way. I would have thought it hardly necessary to give a whole page to nine solid black rectangles, three horizontal rows each of three rectangles placed one below the other.

The exercise is no doubt a good one for a child to start with, but a statement to this effect in the book would have been quite sufficient as the basic patterns in repeat are illustrated a few pages earlier. Some of the space saved might with profit have been devoted to an explanation of the mysteries of colour. This subject is touched upon, primary and secondary colours explained, though most people would know what these are. Such terms as light and shade, harmony, complementary, discord, tone, tint and hue; the true meanings of which are difficult for most people are only partially explained and some are not mentioned at all.

Mr Gourdie is one of those rare teachers who seems



New shop in Cambridge

*Primavera, of Sloane Street, London, has recently opened this shop, designed by Gordon and Ursula Bowyer, in King's Parade, Cambridge. The walls and ceiling are painted white, and the fittings are in Columbian pine. The sliding fronts of the display cases are ebonyed hardwood, and all metal work is stove enamelled black. Another showroom in the basement is used mainly for fabric displays.*

to know what he wants to teach and how to teach it; the work of such a man is bound to command our respect, and there is much which is useful in this book.

At one point he ventures a statement, a criticism of how pattern making is taught in art schools. The students in art school, we may assume, know why they are making pattern; it is to apply their study as designers. I would have welcomed a statement from Mr Gourdie saying why he thinks the teaching of pattern is worth while as part of art training for children. That though is perhaps beyond the scope of this book.

BERNARD GAY

#### Electrical accidents and their causes, 1957

*H.M. Factory Inspectorate, HMSO, 1958, 5s*

To halve an accident rate is a major achievement. Since 1945 the number of reportable electrical accidents in industry has slightly decreased while the use of electricity has doubled. This success is a worthy tribute to the anonymous and seldom-praised work of H.M. Factory Inspectorate, as well as to the efforts of factory safety officers and the voluntary safety organisations. The latest yearly report of the Factory Inspectorate contains the usual dry statistics, with their present heartening message, the usual reports and examples which banish complacency, and a marked increase in emphasis on building safety into equipment and installations from the design stage.

Discussions with manufacturers are reported in several cases, particularly on electrical induction heaters; it is hoped that an agreed safety code for these will soon be available. In the review section on present developments in the electrical world, which is becoming an interesting regular feature of these reports, attention is drawn to general trends, bringing with them an increase in safety. Emphasis is given to ergonomics: "Much attention, both in research and practical application, is being given to the design of instrument schemes so that, psychologically and physiologically, they suit the men who have to operate them".

Most designers could learn something by studying examples of accidents which occur because of inadequate foresight in the design stage. Unfortunately,

however, these official inspectorate reports are too dry and heavy for most palates, nor admittedly are they intended as teaching media for such an audience. Even the regular booklet intended as such (*Accidents*, HMSO, 1s 3d monthly) usually has much more emphasis on safe usage than on safe design. H.M. Factory Inspectorate might well take a big stride towards accident prevention at source, on the designer's drawing-board, if it published a similar series of booklets specifically dealing with accidents which could be attributed primarily to inadequate design for safety.

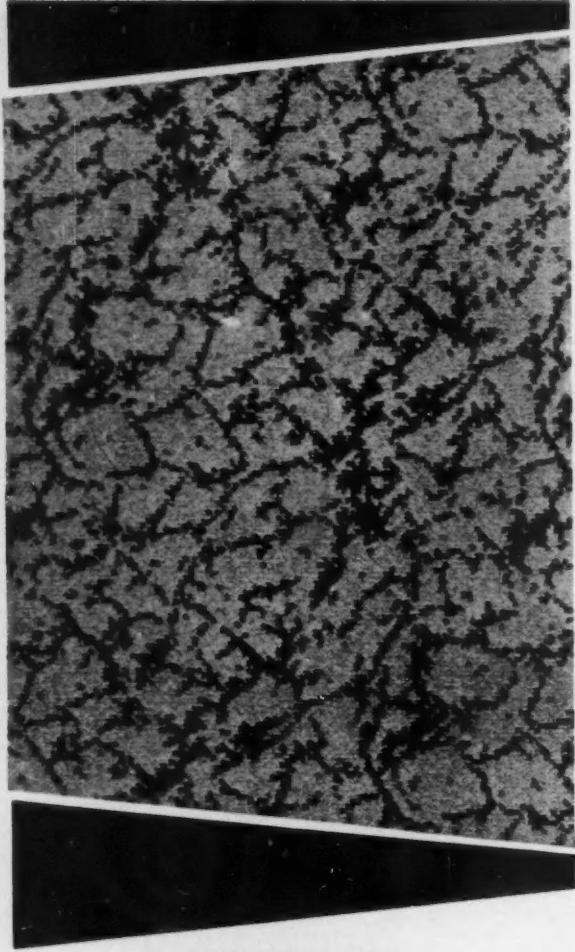
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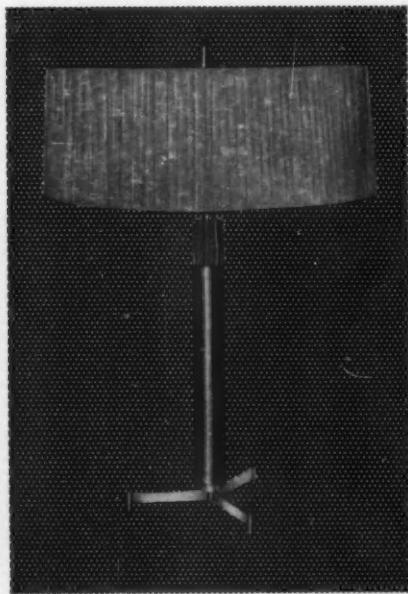
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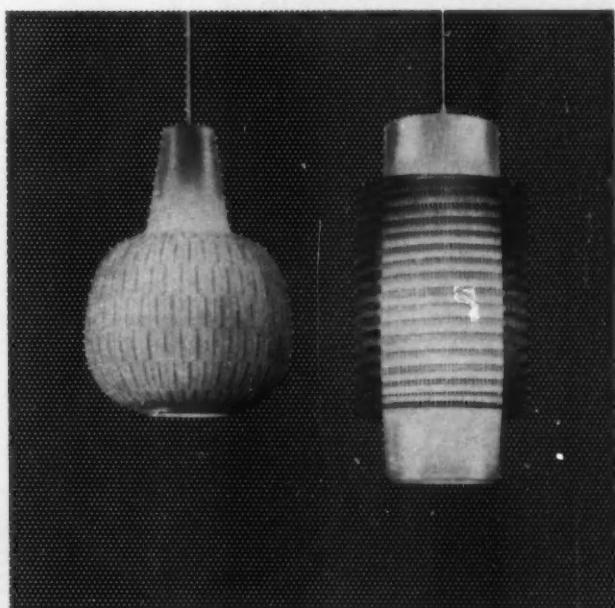
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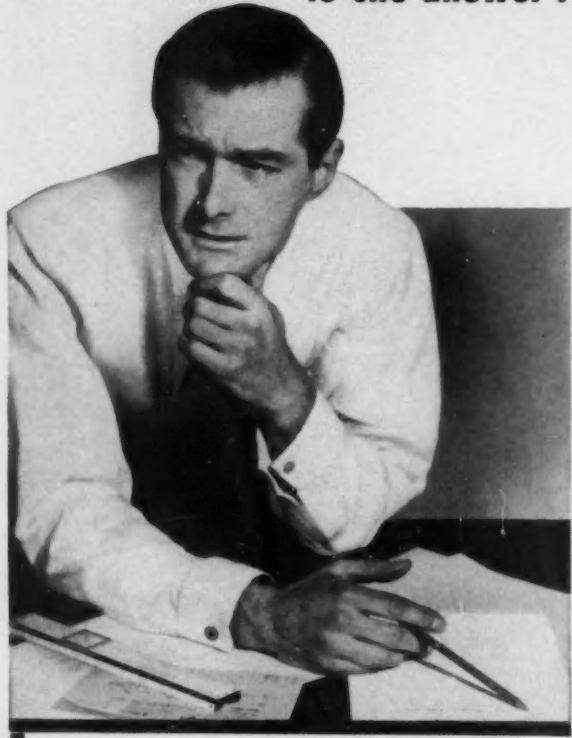
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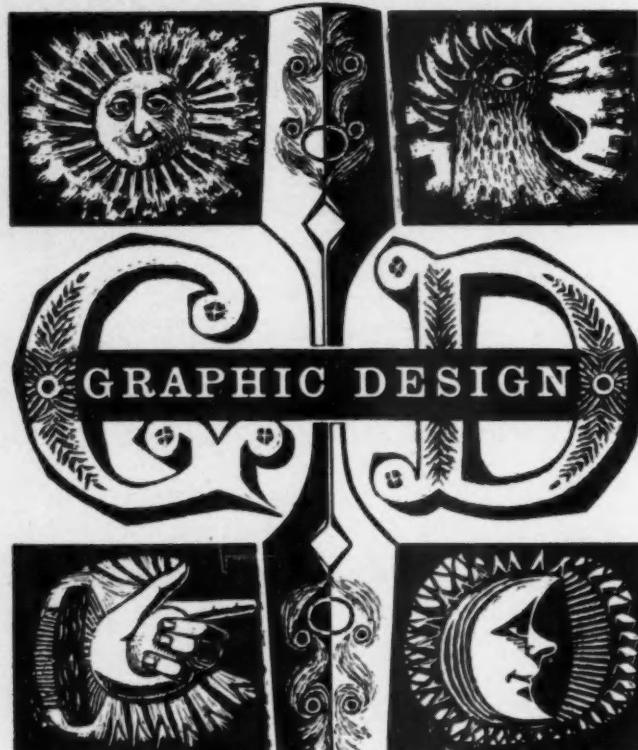
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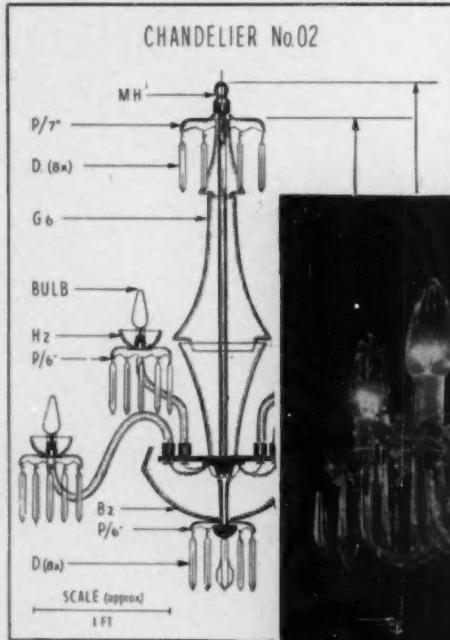
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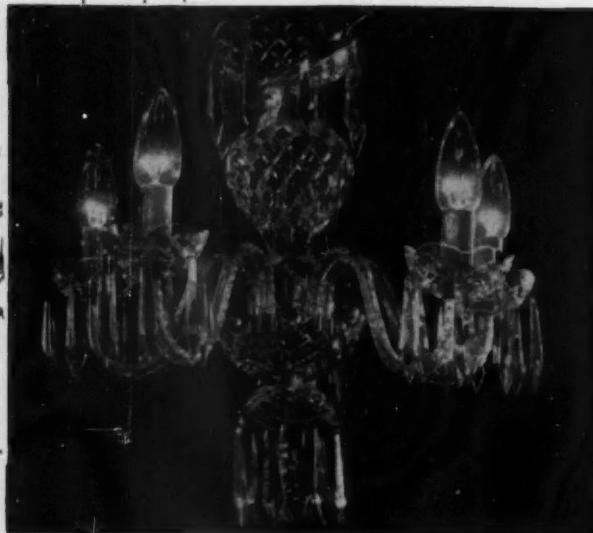
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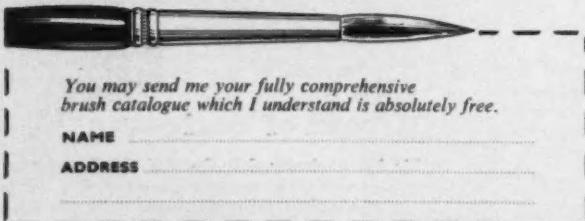


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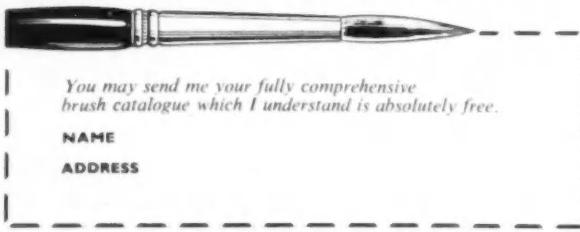
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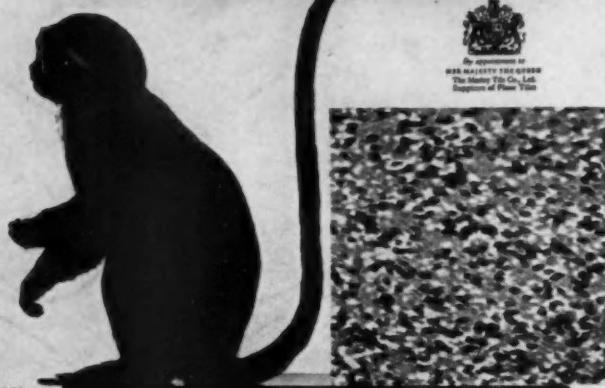
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